M. TULLI CICERONIS
AD M. BRUTUM
ORATOR.
In compliance with current copyright law, the University of Minnesota Bindery produced this facsimile on permanent-durable paper to replace the irreparably deteriorated original volume owned by the University of Minnesota Library. 1995
(a) 5' deest signum.

(b) toq: robuus quem hoc humile deq dicui est. Summissus hi q'm illud deq ia dicat. Amplius simu hoc ingenuus verborx. Ul minutui suamtas amuitru Eet plunitru. Est eniplenius q'm hoc enucleamu quia h' illudswageny copioryq. summissus.

(c) appam numeri uendui fit. Sumtus quia ambiguitateq q'dr eoraronis simillimus. Qua deca su a ranoepoussimu p'ti similludine adhibeat in fabulis. Qua ille a colunus numerus exametorx magniloquistre fiscmodaor. E phou ebleuipserator &psectur ex opuma disciplina penaareq aur d恶魔um. Siger h' pondem &trochenu. Quenq puerseur generere numenorx. Iromnia fereuenament. Nam de laudub. Multa dixim quid falla pricuenma etrania. Quammi autem

Extracts from the Codex Abrincensis.
M. TULLI CICERONIS
AD M. BRUTUM
ORATOR.

A REVISED TEXT
WITH INTRODUCTORY ESSAYS
AND CRITICAL AND EXPLANATORY NOTES

BY

JOHN EDWIN SANDYS, M.A.,
FELLOW AND TUTOR OF ST JOHN'S COLLEGE,
AND PUBLIC ORATOR IN THE UNIVERSITY OF CAMBRIDGE.

EDITED FOR THE SYNDICS OF THE UNIVERSITY PRESS.

CAMBRIDGE:
AT THE UNIVERSITY PRESS.
1885
[All Rights reserved.]
Quantum Ciceronis Orator scriptis omnibus, non dico aliorum, sed ipsius quoque Ciceronis praestet, si scire vultis, aulenses optimi, accipite ipsius de hoc libro judicium; qui cum ad Leptam scriberet, 'Oratorem', inquit, 'meum tantotere a te probari vehementer gaudeo; mihi quidem sic persuade: me quicquid habuerim indicii in dicendo, in illum librum contulisse; qui si est talis, qualum tibi videri scribis, ego quoque aliquid sum; (sin) aliter, non recuso quin, quantum de illo libro, tantum(dem) de mei indicii fama detractatur' [ad Fam. vi 18 § 4]. Quocirca vidi quis quanti faciundus sit de Oratore liber; in quo secum ipse Ciceronomodo certarit. Etenim cum aliis operibus ceteros scriptores superavit; hoc certe se ipsum vicissim proficitur. Est igitur omni diligentia perdiscendus liber, ex quo nunc demum posse vis omnis oratoria percipi.

Omnibonus Leonicensus, Praefatio in Marci Tullii Oratorem, Venice, 1485 [the opening sentences of the first printed preface to the Orator, transcribed (with a few corrections) from the copy in the British Museum].
Libros Tullii de Oratore perfectos, itemque Oratorem et Brutum integros esse repertos summe gaudeo.


Mihvi peridoneum visum est aliqua annotare, tum exercendi ingenii gratia, tum ut compluribus conferrent: qui huius opusculi incura hominum corrupti, et rerum cognitione parum intellecti (incommodis?) laborarint, suppetias occurrerem. Sunt namque complures, qui vehementer aliquas annotationes concupiscunt: et quia est Ciceronis, hoc est, praecipui eloquentiae luminis: et quia in eloquentiae studiis, ipsius sententia Tullii iam in senium vergentis, omnium operum ab ipso editorum longe praestantisimum.

Victor Pisanus, 1492; commentariorum ed. Aldina 1546, p. 455.

Cum de optimo genere scriberet (Tullius), eius generis exemplum exhibet in hoc scripto. Itaque convenit hunc libellum vel in primis a studiosis magnifici etque exosculari.

Melanchthon, 1534; ib. p. 614.

Quod esset igitur hoc opus tam praecarium, tam perutilc, et in primis dignum cui daret operam inuentus, nec id multi etiam ingenio et diligentia praediti, sine duce aut usu longo possent animo consequi, porrexi manum, viam nescientibus ostendi efficique, ni fallor, diligentia, ut si quid errarent, minimum tamen errarent.

Stremaeus, 1536; ib. p. 495-6.
PREFACE.

AMONG the minor incidents which attended the revival of learning in Italy, few perhaps are more interesting to scholars than the unexpected discovery at Lodi, in 1422, of a complete manuscript of the rhetorical works of Cicero, its rapid transcription by eager copyists, and its unaccountable disappearance three years later. The news of this discovery in the north of Italy was hailed with delight, even in distant England; but our only record of that delight is to be found in the letters of the distinguished Florentine, Poggio Bracciolini, who was invited to England after the council of Constance by Henry Beaufort, bishop of Winchester, and who despondently lingered, for two years and more, in a land where he failed to find any of our ancient manuscripts, and where the lovers of learning, he complained, were but few in number. More than half a century had elapsed since Petrarch had lamented near the close of his life, that the copies of the de Oratore which he met with, were always imperfect (epistolae rerum senilium xv i); but the fortunate discoverer and first transcriber of the complete Quintilian could now look forward to copying the Brutus, which had hitherto been quite unknown, and the de Oratore and Orator, which had only been current in a fragmentary form. His delight at the prospect could hardly have been shared by a statesman so absorbed in the affairs of the realm as his host, Henry Beaufort. It would have been more highly appreciated by one who was Beaufort's nephew, and, from this year forward, his unfortunate opponent,—Humphrey, duke of Gloucester, who, it will be remembered, was the earliest benefactor to the library of the University of Oxford. He is also known as the patron of that Italian scholar Lionardo Bruni, whose Latin rendering of the de Corona of Demosthenes, and the corresponding speech of Aeschines, may be seen in the
library of the University of Cambridge, printed in place of Cicero’s lost translation, in Linacre’s copy of the *editio princeps* of the whole of Cicero (1498). It may be interesting to add that the only mss of the *Orator* in Cambridge, one in the University Library, and the other in that of St John’s, still attest the far-reaching influence of Poggio’s scholarship by the emended text which they ultimately owe to the emended copy which he made with his own hand from one of the earliest transcripts of the lost manuscript of Lodi.

To the skill and industry of German printers, settled at first among the Sabine hills, and afterwards established in Rome itself, we are indebted for the *editio princeps* of the *Brutus* and *Orator* (1469); and a copy of that volume, so rare that it was known by name alone to Ernesti, and was never seen by Orelli until after his second edition of the works in question, may be seen in the library of St John’s, among the early printed Classics given us by Dr Newcome, about a century and a half ago. Less rare than this, but almost equal to it in interest, is the copy of the earliest commentary on the *Orator*, printed at Venice in 1492, which is preserved in the library of Trinity College.—It is curious to notice how different from one another, both in their early antecedents and in their latest fortunes, were those who, within the space of fifty years in all, were the first to expound this work in Italy, in Germany and in France. The first was a patrician of Venice, Victor Pisanus, who published some notes from the lectures of Giorgio Valla. Giorgio himself, a younger relation of the far better known Lorenzo Valla, was a writer on medicine and a professor of eloquence, who was imprisoned in 1499 at the instance of Ludovico Sforza, duke of Milan, for expressing his sympathy with the cause of the duke’s opponent, Trivulzio, the lieutenant of Louis XII in the French advance upon Milan. Upon resuming his lectures on his release from prison, he was shortly afterwards missed one morning by his class, and was found by two of his devoted pupils, lying dead in his lodgings at his usual hour of lecture. The next was none other than Melanchthon, whose services to scholarship are sometimes forgotten by those who duly remember him as a reformer of religion. The last was Strebaeus, the worthy tutor of the nephews of

1 Valeriano [1477–1558], *de literatorum infelicitate*, Venice, 1620; lib. i, p. 43, ed. Amsterdam, 1647.
PREFACE.

a French Cardinal, and himself a professor of rhetoric at Rheims, who after a laborious life, in the course of which he produced, among many other works, a Latin translation of the Ethics and the Politics of Aristotle, was compelled near the end of his days to maintain himself as a corrector of proofs for the press, and died in poverty about the year 1550. From the story of such unmerited misfortune it is a relief to turn for a moment to two recent names of happier memory in connexion with the Orator,—to Otto Jahn, the accomplished scholar and archaeologist, combining the study of ancient art and modern music, in his marvellous library beside the Rhine; and to Piderit, expounding Cicero to his school-boys at Hanau on the Main, familiar in the annals of learning as the town where those dauntless explorers of fairy-land and of philology, the brothers Grimm were born, one hundred years ago.

Four centuries have now elapsed since an almost complete collection of Cicero's rhetorical works was printed at Venice (1485); and three since the important edition of the whole of Cicero by Lambinus, was simultaneously reprinted in Lyons and in London (1585). Meanwhile, though much has been done by English scholars for his speeches, his letters, and his philosophical writings, little has been accomplished by them, either in English or in Latin, for his rhetorical works. While, comparatively speaking, considerable attention has been deservedly bestowed on the de Oratore,—the Oxford press having printed a critical edition in 1696, and the Cambridge press the first of four editions by Zachary Pearce in 1716, and the former having recently published the first two books, with an excellent commentary by a Cambridge scholar;—while the Brutus, again, has reached a third edition at Cambridge across the Atlantic; the Orator, although confessedly a master-piece of rhetorical criticism, has been almost completely neglected. A pocket edition of the text, printed with the Brutus at Glasgow; two reprints, in Oxford and London, of the elementary Latin notes in usum Delphini; two or three far from adequate translations; a single note in Dobree's Adversaria, and a single article in the Journal of Philology (both of them on § 160), represent, so far as I am aware, all that has been published in our own country. Yet, in France, within the last twenty years alone, there have been five separate editions, which although almost obtrusively unpre-
tentious in their scope, nevertheless imply a wide appreciation of the value of the work in itself. In Germany, again, not to mention several earlier commentaries, and numbers of dissertations, there are two editions of special excellence, for use in schools, while the single year between the autumn of 1884 and that of 1885 is marked by the appearance of two important critical recensions.

The present edition, which happens to be the first that has been published with an English commentary, is the result of a long-delayed endeavour to repair a neglect which has been little deserved. In the autumn of last year when my commentary was already in type, the textual criticism of the Orator, which had remained comparatively dormant since the publication of Kayser's text in 1860, received an important impulse by the publication of a new recension by Heerdegen. The appearance of this work led to my recasting and rewriting my critical notes, disencumbering them of many useless readings recorded by the earlier editors, while retaining the more valuable emendations suggested by recent scholars. But it did not discourage me from carrying out my resolve to examine for myself our oldest manuscript, now in the public library at Avranches. Accordingly, my critical notes include the results of a fresh examination of that ms, while they also record the readings of three early transcripts of the lost ms of Lodi, as collated by Heerdegen. The general accuracy of that collation has been publicly acknowledged by a scholar who has recently been traversing the same ground. I refer to Dr Stangl, who has kindly allowed me to see the proof-sheets of his own recension of the text, and has repeatedly answered my enquiries as to the readings of those of the mss which he has himself collated. However great may have been the debt, which (as already remarked) was due long ago to German printers settled on Italian soil, it is more than equalled by what the Orator owes at the present day to the learning and patience of German scholars working in Italian libraries,—to Dr Heerdegen of Erlangen and Dr Stangl of Würzburg, whose interest in their investigations, was, if I mistake not, first inspired by the admirable paper on the mediaeval libraries of northern Italy, contributed by Dr Detlefsen of Glückstadt to the philological congress held in 1869 at Kiel, near the northern frontier of Germany.
**PREFACE.**

In the explanatory notes, in the preparation of which I have had before me the editions of Jahn and Piderit, besides constantly consulting other works, I have had regard to the requirements of students, whether at the Universities, or in the highest forms of the Public Schools; but it is hoped that the volume may also prove useful, in some respects, to more advanced scholars. In accordance with the principle dwelt upon in the preface to my first edition of the *Bacchae*, parallel passages have as a general rule been printed in full, after having been examined and verified, in almost every instance, in their original context. Throughout the work, special attention has been given to the elucidation of the subject-matter, as well as to illustrative quotations from the orators and rhetoricians of Greece and Rome. In the intricate sections on Latin euphony and other cognate topics (§§ 149—164), I have followed the example of a careful dissertation by Eckstein, by incorporating in my notes whatever evidence I could find, with the help of Hübner's admirable index, in the truly monumental work of Mommsen which comprises the inscriptions of the Roman republic.

In the year in which the *Orator* was composed, Cicero, in writing to the most learned of his correspondents, speaks of himself as reconciled once more to his books, which he gratefully describes as his *veteres amici*. In attempting to edit, at the present day, a work which was originally composed amid such congenial surroundings, I feel that, whatever I may owe to books whether old or new, of which there is good store in Cambridge, I have also much reason to be grateful, for all kinds of help, to those who, in no merely metaphorical sense, are among the most valued of my *veteres amici*. In the first place, I have to thank the Reverend John E. B. Mayor, Senior Fellow of St John's College and Professor of Latin, for a number of references to parallel passages, and for the loan of many volumes in his extensive library. In the next, I am very deeply indebted to Dr J. S. Reid for going through the proof-sheets of nearly all my critical and explanatory notes, and for contributing many most valuable additions to both. I am also specially obliged to Mr Nixon, Gresham Professor of Rhetoric in London, for similarly favouring me with many interesting and suggestive criticisms, and to Mr Postgate, Professor of Comparative Philology at University College, London, for revising the notes on philological points in the
sections already mentioned. The extent of my indebtedness in each instance can only be imperfectly measured by the number of the references added to their names in my index. It is also a pleasure to acknowledge the assistance I have received in various ways from Professor Creighton; from Mr Bradshaw, the University Librarian; and from Mr Mullinger, the Librarian of St John’s College. I am glad to state, in conclusion, that Dr A. S. Wilkins, Professor of Latin at Owens College, Manchester, has allowed his experience as the writer of the first English commentary on the de Oratore, to aid me in revising the explanatory notes and the introductory essays of a volume so intimately connected with his own work. I hope I may plead the precedent of his own Introduction for going back so far in my retrospective view of the history of ancient oratory; and I trust that any who will have the patience to avail themselves of that retrospect in approaching the study of the Orator will find in the end, to use Cicero’s phrase, ‘that I have had good reason for starting from so distant a point’ (§ 11).

J. E. SANDYS.

Cambridge,
13 July, 1885.
CONTENTS.

INTRODUCTION

I. Outline of the early history of Greek Oratory and Rhetoric
   Pericles ........................................ iii
   Corax and Tisias ................................ v
   Gorgias ......................................... vii
   Protagoras ...................................... viii
   Prodicus, Hippias ................................ ix
   Thrasymachus ................................... ix
   Theodorus ...................................... xi

II. The Attic Orators
   Lysias .......................................... xiii
   Isocrates ....................................... xvi
   Demosthenes ................................... xxiv
   Aeschines ...................................... xxix
   Hyperides ...................................... xxxi

III. Greek Oratory after the death of Demosthenes
    Asiatic Oratory ................................ xxxiii
    The Atticizing reaction ....................... xxxvii

IV. Retrospect of Roman Oratory
    The Asianism of Hortensius ................... xli
    The Rhodian Eclecticism of Cicero ........... xliii
    The Roman Atticists ............................ xlv
    Cato ........................................... xlv

V. Cicero's Rhetorical works

VI. The Orator of Cicero
    Circumstances of its composition ............ li
    Its dedication to M. Junius Brutus ........... liv
    Its relation to the Laws of Cato ............. lv
    Its polemical purpose ........................... lviii
    Grammatical studies at Rome .................. lx
    Greek and Latin as means of oratorical expression .......... lxi
    Cicero as a rhetorical stylist ................ liii
    His quotations from his own speeches ........ lixiv
    His treatise critical rather than didactic ...... lxvi
    Quotations by later writers .................... lxvi
    Cicero's Greek authorities ..................... lxvii
    Plato .......................................... lxvii
    Aristotle ..................................... lxix
    Theophrastus .................................. lxix
    Isocrates and his pupils ....................... lxx
    Cicero's relations to Greek art ............... lxxi
LIST OF ILLUSTRATIONS.

Lithographed copy of extracts from the Codex Abrincensis

Facing title-page

(a) 'hic deest quaternus'; (b) from § 91; (c) from §§ 191, 231. (See p. lxxvii)

Statue of Demosthenes in the Vatican Museum . . facing p. xxviii

Reproduced by the autotype process, from the cast in the Fitzwilliam Museum of Classical Archaeology. See note on p. 116-7, and cf. also Bernouilli, die erhaltenen Bildnisse berühmter Griechen, Basel, 1877, p. 16.

Bust of Cicero in the Royal Museum, Madrid . . . . . . p. li

The original, which is considerably larger than life, bears the undoubtedly ancient inscription: M. CICERO · AN · LXIII, apparently indicating the age of the orator at the date of his death. The bust remained unnoticed for many years, until Zobel drew attention to the inscription. This discovery was first published by Hübner in Gerhard's Archäologischer Anzeiger, 1861, p. 161*, and in the Bullettino dell' Instituto, in the same year, pp. 150-2. In the following year, he gave a complete account of the bust in a work entitled, die antiken Bildwerke in Madrid, no. 191, characterizing it as 'the first authentic bust of Cicero, bearing an inscription probably of the same date as the bust itself'; and adding that the style of the work, and the form of the letters, pointed alike to a time not later than that of Augustus. An engraving of the bust, giving the front-face and the profile, as well as the inscription, was published for the first time in Hübner's frontispiece. It has since been described in Bernouilli's Römische Ikonographie 1 p. 135, 1881. The woodcut here published is copied on a reduced scale from the photograph in plate X of that admirable work. It is included among the casts from the antique at South Kensington (no. 260), and also in the Fitzwilliam Museum of Classical Archaeology (no. 546).

Bust of Brutus, in the Capitoline Museum . . . . . . p. lvii

Slightly reduced from the photograph in Bernouilli, l.c. plate xix.

See note on p. 116 infra.
CORRIGENDA.

COINS OF ELIS, WITH THE OLYMPIAN ZEUS . . . . . p. lxxi

Two coins of the time of Hadrian, rudely representing (it is supposed) the Zeus of Phidias. (a) Figure of enthroned Zeus (Florence). (b) Head of Zeus Olympus (Paris). Dr Percy Gardner has kindly supplied me with casts of both. (a) is copied from the cast, (b) is mainly from the woodcut in Overbeck’s Gr. Plastik 19 p. 258, as reproduced in R. Adamy’s Einführung in die antike Kunstgeschichte, 1884, p. 105. See note on p. 6 infra.

MARBLE FRAGMENT OF A SHIELD OF ATHENE PARTHENOS . . . . . p. 246

Known as the ‘Strangford Shield’, from its having been obtained at Athens by Percy Clinton, Viscount Strangford, from whose son it was acquired by the British Museum. The woodcut has been reduced from a large photograph. There is a cast at South Kensington (no. 99), and in the Fitzwilliam Museum of Classical Archaeology (no. 161). See further on pp. 242–3.

The woodcuts have been executed by Mr R. B. Utting.

CORRIGENDA

(in the Critical Notes).

On examining Dr Stangl’s recension of the text, which reached me in its final form on Aug. 13, when nearly the whole of this volume had been printed off, I find that, owing to alterations in his proof-sheets, made in one or two cases (§§ 10, 30) in consequence of my own criticisms, the following readings must now be substituted for those which were formerly adopted by him:—

§ 10, flere; § 29, [non] instead of the conjecture omnino; § 30, et qui; § 38, dimensa et paria; § 81, ac novum; § 103, ipsi possent legere; § 113, dialecticorum sit; § 128, benevolentiam; § 135, conicitur; § 141, praescriptionum; § 149, l. 1, ut aut; § 152, et quidem nos; § 154, obscenius; § 156, equi dixit Accius?; § 161, optimus; § 171, versibus; § 180, affirmant; § 181, sitve; § 182, illuminatum; § 183, videatur; § 216, quod minimum sit; § 228, recte.

On p. 3, l. 5 of critical notes, omit Stangl; on p. 35, l. 2, read ‘Baiteri conicturam’; on p. 49, l. 2, read ‘post Ernestium conicit’; on p. 53, l. 8, quae tamen qua was proposed by Melanchthon; on p. 176, l. 5, for (H) read (HSt), and omit (HSt) after A.

On p. 10, l. 3, for ‘Perizonius’ [the Dutch scholar of 1651-1715, to whom the proposal to omit non is wrongly ascribed in Goeller’s ed. p. 73], read ‘Perionius’ [Joachim Perion, the French scholar, whose criticisms on the Orator appeared in 1547]. Cf. F. Robortello, de ratione corrigendi (Padua) 1557, fol. 4°, reprinted in Gruter’s Pax Artium ii 21, ‘Debet enim tolli non. Aliqui sententia inanis et falsa fuerit, ut quisvis cognoscere potest. Animadverti locum hunc a Perionio ante multos annos fusse emendatum; quare illi sua laus tribuenda’. The same suggestion was made in the variae lectiones of Victorius, published in 1553, before Robortello’s work, but after that of Perionius.
SIGLORUM IN NOTULIS CRITICIS ADHIBITORUM INDEX.

(1) Codices praecipui litteris maioribus eisque inclinatis indicantium.
   (1) Codices mutili.

   A = cod. Abrincensis 238  
   Cf. p. lxxvi

ceteri codices mutili raro commemorantur:—

   l = cod. Laurentianus S. Marci 162 = Lag. 13  
   p. lxxxi n. 1

   m = cod. Florentinus Magliabecchianus vi 185; anni 1418  
   "

   Gu² = cod. Guelferbytanus 201 = Gudianus 2  
   p. lxxx

   Mon. = cod. Monacensis 15, 958, saec. xv ineuntis  
   "

   Erl. = cod. Erlangensis 303 = 39  
   "

   (2) Codices integri et Laudensi derivati.

   F = cod. Florentinus I 1, 14  
   p. lxxxiii

   P = cod. Vaticanus Palatinus 1469  
   "

   O = cod. Ottobonianus 2057  
   p. lxxxiv

ceteri codices integri raro commemorantur:—

   M = cod. Mutinensis VI D 2  
   p. lxxxv n. 2

   [Codicis Laudensis scripturam codicum FO et P consensu contineri censet Heerdegen; eandem in codd. FO et PM quaerere mavult Stangl.]

   cod. Vat. 1709; codd. Laur. 50, 1, et 50, 18  
   p. lxxxvi f.

cod. Laur. 50, 31 a Poggio e Florentino transcriptus  
   p. lxxxi

   Eins. = cod. Einsiedlenensis 307  
   p. lxxxvii

   Vit. = cod. Vitelergensis, nume Halensis Y g 44, anni 1432  
   "

   Gu¹ = cod. Guelferbytanus 200 = Gudianus 38  
   p. lxxxvi

   Gu² = "
   199 = August. 12, 13; Dr. = Dresdensis p. lxxxv

(1) Editorum recentiorum nomina litteris minoribus eisque rectis significantur.

   m = Meyer, 1827
   o = Orcelli, o¹ = ed. 1826; o² = ed. 1839; o³ = ed. 1845
   k = Kayser, 1860
   j = Jahn, ed. 3, 1869
   p = Piderit, ed. 1865; p² = ed. 1876, ab Halmio curata
   h = Heerdegen, 1884
   st = Stangl, 1885*


   * Cf. paginam superiorem proximam.

Normannium illum, cui quondam Kayserus, ad finem § 5, miremur et probemus
primus, nisi fallor, tribuit, Oratoris Tulliani inter criticos nusquam alias adhuc
inveni. Suspicor igitur neminem alium esse quam editorem Norimbergensem
(Koberger), 1497, qui olim ab Orellio (anno 1826) per compendium Nor.
indicatus, in hoc ipso loco hypothetarum (ut videtur) errore miremur cum probemus coniun-
tum habet.

In § 38 codices FPO revera demensa habere diserte affirmavit Heerdegen,
in Prolegomenis p. xvi: ego vero, Stanglum dimensa obiter commemorantem secutus,
monitum illud quondam a me observatum, postea imprudens neglexi. Ergo in
notulis quidem criticis p. 45, 4 dimensa in demensa mutandum; sed in textu dimensa
nihilo minus conservandum.

In notulis criticis p. 95, 4 legendum cod. Vat. 1709.
INTRODUCTION.

Of the rhetorical works of Cicero, the most important are the *de Oratore*, the *Brutus* and the *Orator*. In the last of these, his main purpose is to portray the ideal orator. In carrying out this purpose, he keeps steadily before his view the Greek models of eloquence and the Greek authorities on rhetoric; but he is at the same time continually conscious of his own distinguished career as an orator, and of his own relations to contemporary criticism. For an adequate understanding of the *Orator*, it is therefore necessary for us to have some knowledge of the previous history of oratory and rhetoric, not only from the earliest times to the death of Demosthenes, but also during those days of decline which witnessed, in the Greek world, the rise of the struggle between Atticism and Asianism; a struggle which had its counterpart in Rome during the life of Cicero, and was not brought to a decisive conclusion till the time of Augustus. It will also be necessary for us to take account of Cicero's own rhetorical training, and briefly to review those of his rhetorical writings which are most closely connected with the *Orator*.

The oratory and rhetoric of Greece and Rome, with the numerous points of historical, philosophical, literary and critical interest therein involved, have been the theme not only of a multitude of special monographs, but also of elaborate and comprehensive works by some of the ablest scholars both at home and abroad. For the present purpose, it will be sufficient to notice, in the following introductory pages, the points which appear to be best calculated to throw light on the *Orator* of Cicero. Instead of traversing too wide a field by a survey of all the ancient authorities, we shall therefore concentrate our attention mainly, but by no means exclusively, on those passages in the rhetorical works of Cicero which supply us with his own retrospect of the history of oratory and rhetoric, and his own criticisms on those who, whether as rhetoricians or as orators, had preceded him either in the theoretical exposition or in the practical application of the art in which he was himself so consummate a master.

S.
I. Outline of the Early History of Greek Oratory and Rhetoric.

Even in the heroic age, long before the rise of any theory of rhetoric, the practice of oratory is brilliantly exemplified in the Homeric poems, its ‘strength’ in Odysseus and its ‘sweetness’ in Nestor. But, in historic times, Athens alone in all Greece can be regarded as the true home of eloquence. For an orator we look in vain, says Cicero, either to Corinth, or to Argos, with its proverbial brevity of speech, or to Thebes, which, nevertheless, in its later times produced in the accomplished Epaminondas one whom he is almost willing to recognise as an exception to the rule. Of a Spartan orator, he assures us he had never heard,—thus, tacitly, and indeed rightly, ignoring Brasidas, who is described by Thucydides, with an important reservation, as one who ‘for a Lacedaemonian, was not without ability as a speaker’, and expressly disregarding the Spartan king, Menelaus, who was wont to speak, as Homer says, παύρα μὲν ἄλλα μάλα λιγέως,—brevity of speech being, in Cicero’s view, of merely occasional and not of universal importance in oratory. In the de Oratore (i 58) he had allowed the Spartan legislator Lycurgus a place among orators by the side of Solon; but it is well known that, in the troublous times when political speeches were prohibited, Solon, when resolved on rousing the people to action, had to trust for this purpose to his powers as a poet rather than to any eloquence he may have had as an orator. Witness the closing couplet of his stirring appeal for the recovery of Salamis:

ιομεν ἐς Σαλαμίνα μαχητὸμενοι περὶ νῆσον
ιμερτῆς, χαλεπών τ’ αἰσχος ἀπωσάμενοι.

Elsewhere, in the Brutus (27), he mentions not Solon only but also Clisthenes, and, between them in point of date, Pisistratus, as entitled, in the opinion of some, to the credit of being able speakers for the time in which they lived. It was not, however, until after

1 Brut. 39—40, ‘nec tamen dubito quin habuerit vim magnam semper oratio. neque enim iam Troicis temporibus tantum laudis in dicendo Ulixii tribuisset Homerus et Nestori, quorum alterum vim habere voluit (II. iii 221 ff.), alterum suavitatem (II. i 247 ff.), nisi iam tue esset honos eloquentiae’.
2 ib. 39 (urbs) ‘in qua et nata et alta sit eloquentia’; 49 ‘hoc autem studium non erat commune Graeciae sed proprium Athenarum’.
3 II. iii 214.
4 Brut. 50 ‘quis enim aut Argivum oratorem aut Corinthium aut Thebanum scit fuisse temporibus illis? nisi quid de Epaminonda docto homine suspiciari libet; Lacedaemonium vero usque ad hoc tempus audivi fuisse neminem. Mene- laum ipsum dulcem illum quidem tradit Homerus, sed paucà dicentem. brevitias autem laus est interdum in aliqua parte dicendi, in universa eloquentia laudem non habet’.
5 Plut. Solon 8.
the expulsion of the Pisistratidae and the establishment of democracy, that eloquence could really flourish in Athens; ‘for’, says Cicero, ‘it is not among those who are still founding a state or are waging wars or are under the chains of despotism, that the passion for speech is wont to be born: eloquence is the companion of peace, the associate of leisure, and is fostered and cherished by an established constitution’ (ib. 45). We may be sure that it was no accidental coincidence, that, while those of the states of Greece which were under a despotic or an oligarchical government were signaly unproductive of men of oratorical ability, the very contrary was the case in democratic Athens, where freedom of speech was the birth-right of every citizen, and where power of speech enabled its possessor to hold his own in the courts of law, and to be strong in counsel in the assemblies of the people.

Between the establishment of the democracy and the outbreak of the Peloponnesian war, two names of note arrest our attention in Cicero’s account of the earlier Athenian oratory. The first is that of Themistocles, quem constat cum prudentia tum etiam eloquentia praestitisse; the second, that of Pericles, who, although he belonged to an age in which rhetoric had not yet become the subject of systematic study, was nevertheless an ‘almost perfect’ orator. His familiarity with the physicist Anaxagoras, and the mental training supplied by that philosopher’s abstruse and recondite speculations, braced his intellect for the comparatively easy problems he had to solve as a public speaker, while the contemplation of such exalted themes gave a new elevation and dignity to his style. But the fame of his eloquence rested in after times on tradition alone, as his speeches though reduced to writing were never published and were thus lost to literature. The remark in the de Oratore, where Pericles, as well as Alcibiades and Thucydides, are mentioned as the most ancient persons whose writings are ‘recognised’ as genuine, is repeated in a more cautious form in the Brutus (27) where the words cuius scripta quaedam feruntur only imply that certain writings were current which passed under his name, without however hinting at their spuriousness, as Quintilian (iii 1 § 12) does in somewhat plainer language when criticising, with his usual deference, the opinion of Cicero. Thucydides, who describes him as λέγειν τε καὶ πράσσειν δινατότατος (i 130 § 4), gives us what is only the substance of three of the great orator’s speeches, as seen through the transforming medium of

---

2 Brut. 44.
3 ib. See note on § 15.
4 ii 93 ‘quorum quidem scripta con-
stent’. 
EARLY GREEK RHETORIC.

the historian's mannerisms¹. A few striking metaphors, such as those preserved in the Rhetoric of Aristotle (iii 10), where Aegina is called 'the eye-sore of the Peireaus', and where a state that has lost its young heroes in war is compared to a year that is reft of the season of spring, are almost all that has survived of the eloquence of him of whom a contemporary poet, Eupolis, says:

A power persuasive rested on his lips,  
Such was his charm; alone among the speakers  
He ever left his sting in them that heard him;

and whom Aristophanes describes as, like the Olympian Zeus,  
Lightening and thundering and confounding Greece².

The oratory of Pericles, though singularly effective, was, we may infer, like that of his predecessors, of a purely practical kind, uninfluenced by the theoretical treatment of the art which was soon to reach Athens from another quarter.

While the home of eloquence was Athens, the birthplace of the art of rhetoric was Sicily. It was there that, 'after the fall of the tyrants', that is, after the expulsion of Thrasylæus by the Agrigentines in B.C. 472, and of Thrasybulus by the Syracusans in 466, when the rule of the three brothers of the Gelsonian dynasty, Gelon (485–478), Hieron I (478–467) and Thrasybulus (467–6), came to an end,—the establishment of a democratical constitution and the requirements of the new order of things gave rise to a special demand for instruction in oratory. Owing to the change of government, exiles would return from banishment to demand restitution of their confiscated property; rights that under the stress of despotism had, in the case of Syracuse, remained dormant for some twenty years, would be revived; lands that had been arbitrarily assigned to the favourites of the court would be claimed by the original owners or their representatives; rival suitors would present themselves to contest the succession to the property in dispute, and intricate cases would thus require to be disentangled by the newly constituted courts of law. In such a state of things, a claimant's chance of making good his case would naturally turn on his possessing a trained capacity for marshalling his arguments in a clear and persuasive manner. Among the clever and disputatious Sicilians³, the demand for such

¹ See the analysis of the Funeral Oration given in Mure's Lit. of Antient Greece, v 166–173, esp. 170, where the statement that the praise bestowed on others, when it is beyond the attainment of the audience, inspires feelings of envy and incredulity, is rightly described as 'one with which an orator of so fine a tact as Pericles would never surely have insulted the ears of his fellow-citizens'.
² See note on § 29.
³ Tusc. Disp. i 15, ii Verr. iv 95.
CORAX AND TISIAS.

training was supplied by one CORAX, who by his oratorical powers had acquired great influence among the people and who is said to have reduced the practice of oratory to a formal shape, by drawing up a rhetorical treatise, or τέχνη, which was the first of its kind. Before the time of Corax and his pupil Tisias, though many orators had expressed themselves with care and had even written their speeches, no one had composed by rule of art. 1

Such is the purport of the opening words of the passage in which Cicero, quoting from Aristotle, gives an account of the origin of Greek rhetoric. That account was doubtless taken from the lost work in two books, entitled the τέχνων συναγωγή, in which Aristotle collected all the treatises on rhetoric which preceded his own. Cicero mentions it together with the Rhetoric in a passage of the de Oratore (ii 160) and describes it in more precise language in his earliest rhetorical work, the de Inventione. 2. In modern times, an endeavour has been made to compensate in some slight measure for the loss of the original, in the Artium Scriptorum of Spengel (1828), one of the earliest works of that able exponent of ancient rhetoric, in which all the scattered fragments of the earlier rhetorical treatises are gathered together and thoroughly discussed,—a work to which every subsequent writer on the subject has been largely indebted. 4.

To the school of Corax and his pupil Tisias is due the early de-

---

1 Brut. 46 1 Itaque ait Aristoteles, cum sublatis in Sicilia tyrannis res privatae longo intervallulo iudicis repetentur, tum primum, quod esset acuta illa gens et controversiae nata (Iohn; controversi a natura mss); artem et praecepta Siculos Coracem et Tisiam conscripsisse: nam antea neminem solutum via nec arte, sed accurate tamen et de scripto plerisque dicere. descripte (J. Schmitz) and descripte (Eberhard), 'with precision of writing', have been plausibly suggested instead of de scripto. But the latter is confirmed by Suidas who says of Pericles: πρῶτος γραπτόν λόγον ἐν δικαστηρίῳ εἴπεν, τῶν προ ἄυτοι σχέδιαντων. And this practice may have been common from the times of Pericles to those of Antiphon, who was the first to write a forensic speech for publication, Diodor. Sic. ap. Clem. Alex. Str. i 365 quoted by Blass Attische Beredsamkeit iii b 324.

2 Diog. Laert. v § 24.

3 De Inv. ii 6 ' veteres quidem scriptores artis usque a principie illo et inven- tore Tisias repetitos unum in locum con- duxit Aristoteles et nominatim cuiusque praecepta magna conquista cura perspicue conscripsit atque enodata diligenter exposuit'.

4 Corax is said to have divided all speeches into five parts, προαίμων, διηγησις, ἀγών, παρεκβασις and ἐπιλογος (Prolegomena in Hermogenem quoted by Spengel, Art. Scr. p. 25 = Rhetorics Graeci iv 12 Walz). It also appears, that, in the endeavour to give instruction in the sources from which arguments might be derived (for there is nothing to shew that he gave any attention to style) he confined himself to the illustration of a single topic, that of το ἔικος, or the argument from probability. In the absence of direct evidence, this topic must have been specially useful to the rival claimants of property at Syracuse in the circumstances above described; but the stock example of it is the case of assault where a strong man is charged with attacking a weak man when no witnesses are present. The use of such a topic, as is pointed out by Aristotle, may easily degenerate into the merest quibbling (Ar. Rhet. ii 24 § 11. On Corax, see also Cope's articles on the Sophistical Rhetoric in the Cambridge Journal of Classical and Sacred Philology, iii 41-42, Blass, Att. Ret. i 18-20).
inition of rhetoric as the 'artificer of persuasion, πειθός δημιουργός', a
definition which is at once immoral and inadequate; immoral, because
it makes persuasion at any price the object of rhetoric; inadequate, be-
cause it is equally applicable to other things,—for example, to bribery.
The subtlety of the new art is exemplified in the familiar story of the
law-suit between Corax and his pupil for the recovery of his fee. The
pupil begins with the enquiry: ‘Corax, what did you undertake to teach
me?’ ‘To persuade anyone you please.’ ‘If so, I now persuade you to
receive no fee; if not, you have failed to teach me to persuade you: in
either case I owe you nothing.’ Corax retorts with a similar dilemma:
‘If you persuade me, I have taught you the art; if not, you have failed
to persuade me to remit the fee: in either case you are bound to pay’. Whereupon the court dismisses the case with the contemptuous proverb:
κακού κόρακος κακόν φῶν. The technical treatise ascribed to Tisias was
probably only an expansion of that of his master, which it appears to
have superseded. Even the invention of the art is sometimes ascribed
to Tisias. Thus Cicero, in a passage already quoted from his earliest
rhetorical treatise (de Inv. ii 6), calls him the princeps and inventor of
the art; but in his mature work, the de Oratore, he applies the same
terms with greater accuracy to both. Tisias is specially referred to in
several passages of the Phaedrus and, in one of them, the commen-
tators have detected a sly allusion to the name of his master. He is also
mentioned by Aristotle among the earlier contributors to the method-
dical treatment of rhetoric, and as the immediate successor of the
founders of the art. According to Pausanias (vi 17 § 8) he accom-
panied his pupil Gorgias to Athens when the latter was sent on an
embassy by the Leontines in B.C. 427, to invite the help of the Athe-
nians against the encroachments of Syracuse.

1 Proleg. in Herm. Rhet. Gr. iii 611, and iv 19 Walz. The definition is as-
sumed by Gorgias the pupil of Tisias, Pl. Gorg. 453 A, 465 A. Quintilian, who
wrongly ascribes it to Isocrates (ii 15 § 4), finds fault with it as too wide.
3 Rhet. Gr. iv 13 f., v. 215 f. A similar
story, with slight variations, is told
very briefly of Protagoras and his pupil Euathlos by Diog. Laert. ix § 56, and at
greater length by Aulus Gellius, v 10.
4 De Or. i 91 (Antonius loquitur) 'a
Corace nescio quo et Tisias quos artis
inventores et principes esse constaret'.
5 267 Α, Τισιάν δε Γοργίαν τη έσομεν
eδειν, οι προ των δελθων τα ελκότα
εδων 0 τιμητα μαλλων; 273 Σ, T. η δι
oστις δησον' ων τυγχανει και οποθεν χαιρε
δωμαζόμενος (see Thompson's note), 273
Α—274 Α.
6 De Soph. Elench. p. 185 δ 31 ολ δε
νυν εδοκιμωντες παρα πολλων ολων εκ
diaδοχης των κατα μερος πραγματων ουτων
μιζήκασιν, Τισιαν μεν μετα τους πρω-
tους, Θρασύμαχος δε μετα Τισιαν, Θεόδω-
ρος δε μετα τοιτον. Mr Verrall, to sup-
port his view that Corax and Tisias were
contemporaries, proposes, without suffi-
cient ground, to omit Τισιας—μετα τοιτον
(Journal of Philology ix 100).
7 This statement has perhaps unneces-
sarily been suspected on the ground that
it involves the Syracusean rhetorician in
presumably supporting the representative
of a city hostile to Syracuse; but it tallies
with another account which has also been
needlessly suspected, by which he is said
to have visited Thurii after its foundation
Among the *magistri dicendi multi* to whom Cicero alludes in the *Brutus* (30), he makes special mention of the following: Gorgias of Leontini, Thrasymachus of Calchedon, Protagoras of Abdera, Prodicas of Ceos and Hippias of Elis. A few words may now be devoted to each of these, and to Theodorus of Byzantium to whom he refers elsewhere.

In Gorgias we have the foremost representative of the Sicilian school, the inheritor of the teaching of Corax and Tisias. His first appearance at Athens was on the occasion of the embassy sent by the Leontines as already observed in B.C. 427. It was an event of peculiar importance in the early history of rhetoric, and it is described as follows in a striking passage of Diodorus (xii 53), who, as a Sicilian, naturally draws attention to the sensation produced at Athens by a countryman of his own: ‘At the head of the envoys was the rhetorician Gorgias, who in oratorical skill (δεινότητι λόγου) was the foremost man of his time. The Athenians, clever as they were and fond of oratory, were astonished by the singular distinction (τῆς ἐνικητῆς, the foreign air) of his style, by the remarkable antitheses, the symmetrical clauses, the parallelisms of structure, and the rhyming terminations, and the other similar figures of speech, which were then welcomed owing to the novelty (τὸ ἐνένοι) of their composition, but are now regarded as affected and ridiculous when used to a tedious excess’. He returned to Leontini to report the result of his mission, but it was probably not long after this that he revisited the place where the display of his powers had produced so remarkable an impression. His prose style had a strongly poetical colouring (Ar. Rhet. iii 1 § 9), and was broken up into short symmetrical clauses to compensate for the absence of metre. His employment of metaphors to give a poetic colour to his prose, and of rare and foreign words to impart a novel and striking character to his speeches, does not attract the attention of Cicero. But in the *Orator*, he repeatedly mentions the love of concinnitas, or symmetry of structure (165, 167), which found expression in those parallelisms of form which were characteristic of Gorgias and were used by him to an immoderate excess.

---

1 The embassy is described in Thucydides (iii 68), where, strange to say, the name of Gorgias is not mentioned.

2 The author of the Proleg. ad Hermog. (iv 15 Walz) with less probability makes the Athenians detain him on this occasion: ἔλθοντο δὲ Γοργίου εἰς τὰς Ἀθήνας, ἐπέδειξατο ἐκεί λόγου καὶ εὐφόροιμης πάνω, ὡστε ἡικία ἐπεδείκνυτο λόγον ὁ Γ. ἔφραμ ἀπρακτόν ἐπολούν Ἀθηναίοι, καὶ λαμπάδας τοῦ λόγου αὐτοῦ ῥώμασαν· κατελύχων δὲ αὐτῶν ἐν Ἀθήναις κ.τ.λ.
(175). Though Thrasymachus is named in connexion with the same figures of speech (39), it is to Gorgias that their artificial use is mainly due. Gorgias, like Thrasymachus, is described as being, in the opinion of Isocrates, *concisus minutis numeris* (40). In the *Brutus* (47), it is stated that he reduced to writing ‘singularum rerum laudes vituperationesque quod iudicaret hoc oratoris esse maxime proprium, rem augere posse laudando vituperandoque rursus adfigere’. Such was his confidence in his powers—or possibly his unconsciousness of his intellectual shallowness—that he was ready, we are told, to speak on any subject that his audience were pleased to suggest (de Or. i 103, iii 129). In contrast with orators like Themistocles, Pericles and Theramenes, he is described as a theoretical professor of the *faciendi dicendi sapientia*, which those statesmen carried into practice, and as such he is coupled with the theorists Thrasymachus and Isocrates (de Or. iii 59). Isocrates was one of his pupils in Thessaly (Or. 176), where the aged rhetorician spent the greater part of his declining years, and it was probably there that he died. The passion for poetic prose which had pursued him through life, appears to have continued to be a ‘ruling passion strong in death’. At the close of his life he observed in a poetic vein: ‘At last Sleep lays me with his brother Death’; and another of his last sayings finds its parallel in one of our own poets, who calls the body in old age: ‘the soul’s dark cottage, battered and decayed’. He was honoured with a ‘golden statue’ at Delphi (de Or. iii 129), but the prosaic Pausanias assures us that the statue which he saw on his visit to the shrine was only ‘gilt’.

While the Sicilian school, represented by Gorgias, and his pupils Polus and Alcidamas, in cultivating a semi-poetic style of prose, specially aimed at *eudéia* or ‘beauty of speech’, a different tendency had meanwhile arisen in the Greek school, represented by Protagoras, Prodicus, Hippias and Thrasymachus, which aimed at *orhósteia* or ‘correctness of speech’. Thus Protagoras was apparently the first to give special attention to elementary points of grammar and philology, to distinctions of gender in nouns, to the classification of modes of expression, to the criticism of poetry and to speculations in language and etymology. He also introduced the practice of writing rhetorical exercises on general

---

4 Spengel, *Art. Scr.* p. 63. In the *Phaedrus*, 267 c, *eudéia* is applied to the style of Polus; and *orhósteia* occurs in the same context, in connexion with Protagoras.
5 Cope, iii 48–52.
topics, as is stated by Cicero, on the authority of Aristotle\(^1\). Of all the sophists enumerated in the passage of the *Brutus* (30) already referred to, it is to Protagoras that the statement particularly applies: ‘docere se profitebantur, arrogantibus sane verbis, quem ad modum causa inferior—ita enim loquebantur—dicendo fieri superior posset’\(^2\). 

*Prodicus*, again, who is best known as the author of the apologue on the ‘Choice of Hercules’ (Xen. Mem. ii 1, 21 ff), concerned himself with questions of etymology and distinctions of synonyms\(^3\). Lastly, *Hippias*, a man of less mark but of greater pretensions than either of these, included grammar and prosody among his numerous accomplishments\(^4\). He is also credited with aiming at a correct and elevated style of expression\(^5\). The sophists above mentioned, especially Protagoras and Hippias, were in the habit of popularising their views in set speeches, which served as displays of rhetorical skill and were not without importance among the educational influences of their time.

In *Thrasymachus* of Calchedon, (who was born about 457 B.C. and flourished during the last twenty years of the fifth century, and who appears in Plato’s *Republic* as a man of mature years, as compared to Lysias,) we have one who, on the authority of Aristotle’s pupil, Theophrastus, appears to have marked an epoch in the prose style of Greece. Dionysius of Halicarnassus, in the beginning of his treatise on the eloquence of Demosthenes, distinguishes three kinds of style: (1) one that is ‘singular and uncommon and elaborately artificial, filled with every variety of superadded embellishment’. As the ‘standard and measure’ of this style he names Thucydides\(^6\). (2) ‘A simple and plain style closely resembling the language of ordinary conversation’\(^7\). This, he says, was

1. Brut. 46 ‘scriptas suisse et paratas a Protagora rerum illustrium disputationes quae nunc communes appellantur loci’ (cf. Ar. Soph. El. 31).
3. Cope iii 57, Blass i 29 f.
4. De Or. iii 126 f. ‘illos veteres doctores auctoresque dicendi nullum genus disputationis a se alienum putasse acce- pimus semperque esse in omni orationis ratione versatos. ex quibus Euleus Hipp- pias cum Olympiam venisset maxima illa quinquennaliter celebratite ludorum, gloriatus est cuncta paene audiente Graecia nihil esse uta in arte rerum omni quod ipse nesciret; nec solum has artes, quibus liberales doctrinae atque ingenuea con-
tineruntur, geometriam, musicam, litte-
rarum cognitionem et poetarum atque illa, quae de naturis rerum, quae de hominum moribus, quae de rebus publicis dicentur, sed anulum, quem habere, pallium, quom amictus, soccos, quibus indutus esset, [se] sua manu confecedisse’.
5. Plato, Hipp. 1 283 C D. Hipp. 11 368 D.
6. c. 1 ad fin. ἣ ἐξηλαγμένη καὶ περιτή καὶ ἑγκατάσκευα καὶ τούτ ἐπιθέτω κόσμου ἄπασι σωματικως ἐλεύθερης. The trea-
tise, as we have it, begins abruptly with a long quotation from Thucydis; but it is clear that he is not the only represent- tative of this style, since Gorgias, as well as Thuc., is afterwards contrasted with the representatives of the two other styles in c. 2 and 4 (cf. Blass i 28).
7. c. 2 ἣ λατὴ καὶ ἀθλητὴ καὶ δοκοίφα κατασκευὴν τε καὶ ἴγκου τήν πρὸς ἰδιωτή τίνειν λόγον καὶ ὑμιστήτην.
brought to its perfection by Lysias. (3) A style composed by the blending together of the two others`. The first who `harmonized this style and brought it to its present order` was, `as Theophrastus thinks`, Thrasymachus. Dionysius, who leaves his own opinion on this point uncertain, adds that those who took up and developed this style and were not far from bringing it to perfection, were Isocrates and Plato.

The style of Thrasymachus is described in the same chapter as `a happy combination of what is really valuable in both styles`, and elsewhere he is characterized as `pure and refined and skilled in inventing and expressing what he pleases tersely and excellently`. Aristotle, again, when treating of rhythm in prose tells us that the rhetoricians from Thrasymachus downwards made use of the `paean`. It is true that the fragments now extant do not shew any partiality for this measure, but they are enough to prove that he paid some attention to harmony of numbers in prose. That he was the first to do so, cannot be conclusively inferred from Aristotle, though such was probably the case. In writing of rhythmical prose Cicero mentions Thrasymachus as its inventor (Or. 175); and in this he is probably following the authority of Theophrastus, who, as we have seen, was alive to the merits of Thrasymachus and whose work `on style` was familiar to Cicero. To Isocrates, his precursor Thrasymachus appeared `too cramped in his rhythms`, and he accordingly adopted a fuller amplitude of expression and a smoother style of composition (Or. 40). Gorgias, it is true, is mentioned with Thrasymachus in the passage just referred to, but we can hardly be wrong in thinking that, in connexion with the question of rhythm, Cicero had Thrasymachus mainly in view, and this is supported by the order of the words: `concisus Thras. minutis numeris videretur et Gorgias`. Conversely in § 39 he is mentioned with Gorgias and Theodorus as one of the first to deal with the rhetorical figures of antithesis and the various parallelisms of structure and sound; but, although he is mentioned first of the three, the place of prominence is there due to Gorgias, while Thrasymachus probably contented himself with such parallelisms of sound as were calculated to give a rhythmical character to his prose without indulging to any immoderate extent in the other artificial figures of the Sicilian rhetoric. His treatise on pathos is the subject of an elaborate allusion in the Phaedrus, and is definitely mentioned by Aristotle. He was also the author of several other rhetorical works, of which the titles alone have survived. In his later years his
pupils appear to have deserted him, and his unhappy end is probably referred to in the lines of Juvenal (vii 203):

'[paenitet multos vanae sterilisque cathedrae
sicut Tharsymachi probat exitus.'

Over his tomb at Calcedon was placed an elegiac couplet, remarkable mainly for the ingenuity with which it overcomes the metrical difficulty of dealing with a name which, except in the altered form adopted by Juvenal, is inadmissible in hexameters:

τούνομα θήτα ῥω ἀλφα σάν ὑ μῶ ἀλφα χι ω σάν·
πατρίς Καλχράων· ἢ δὲ τέχνη σοφία (Athen. 454 F). 1

Lastly, Theodorus of Byzantium, whom Aristotle couples with Tisias and Thrasymachus as one of the most important contributors to the development of rhetoric, and whom Plato similarly mentions together with Gorgias as a leading representative of the art, introduced some novel technical terms for the subdivisions of a speech. Plato enumerates them in the Phaedrus (266 d), satirically describing them as 'the niceties of his art' (τὰ κομψά τῆς τέχνης), while Aristotle in a severer mood denounces them as absurd and unnecessary (Rhet. iii 13 § 5). The epithet λογοδαίδαλος applied to him in the Phaedrus is quoted in the Orator (39), though its application is there somewhat carelessly extended to others to whom Plato does not expressly assign it. In comparison with Lysias, he is described in the Brutus (48) as 'in arte subtilior, in orationibus autem ieiunior'.

Thus it was that, during the latter half of the fifth century, from regions far removed from one another,—from the Megarian colonies on the Bosporus, from the plains of Elis and from the cliffs of Ceos, from the dull northern town of Abdera, and from the bright cities of Sicily,—there came the men who, in their different degrees and in accordance with their various capacities, contributed not a little to the moulding and fashioning of a consciously artistic type of oratory at Athens. The varied culture and the skilful dialectic of the East, and the subtle rhetoric and brilliant eloquence of the West, were thus happily combined in the central city of the Hellenic world.

II. The Attic Orators.

From the technical rhetoricians of the fifth century, our brief review of whose characteristics has unavoidably proved a somewhat tedious

1 On Thrasymachus, see further in C. F. Hermann, de Thrasymacho Chalcedonio, Göttingen, 1848; Cope iii 268 --281; Blass i 240—251; Jebb ii 423—4.
2 de Soph. Elench. p. 183 b 32.
4 Cope iii 284—8, Blass i 251—4.
THE ATTIC ORATORS.

task, we turn with a certain sense of relief to the remarkable series of masters of speech, who flourished at Athens from the latter part of the fifth to the latter part of the fourth century. The literary criticism of a later age recognised among these a group of ten, who, although marked by very different degrees of excellence and distinguished from one another in many important points, were nevertheless rightly regarded as standards of taste and as models of eloquence. These ten were Antiphan, Andocides, Lysias, Isocrates, Isaeus, Demosthenes, Aeschines, Lycurgus, Hyperides and Deinarchus. The Ten are acknowledged by Quintilian; but not by Cicero. Antiphon's collections of προοίμια and ἐπιλογοι are alluded to in the Brutus where his brilliant defence of himself when tried for his life is also referred to, on the authority of Thucydides. But no mention is made either of Andocides or of Isaeus. Andocides, though a good example of an unprofessional orator, owes his reputation less to his style than to his historical interest in connexion with the affair of the Hermæ, and the violation of the mysteries, on the eve of the Sicilian expedition. Isaeus is so exclusively concerned with the intricacies of the Athenian law of property, that we can readily understand his failing to attract the notice of a Roman orator, in the days when no one ever dreamed of that comparative study of early institutions, which has only in recent times given a fresh interest and a wider meaning to the Attic law of succession. Lycurgus, the pupil of

1 The earliest reference to the Ten as a distinct group is to be found in the title of a lost work by Caecilius of Calacte, who like his friend Dionysius of Halicarnassus, was a Greek rhetorician living at Rome in the time of Augustus (χαρακτήρ τῶν ἐπιτόρων, mentioned by Suidas s. v. Κακικλεσ). It will be observed that the very form of the title 'Characters of the Ten Orators', implies that it was a group already recognised. This recognition was probably due to the critics of Alexandria, who however paid far less attention to the orators than to the poets. The Ten are not definitely recognised in the extant works of Dionysius who selects for special criticism Lysias, Isocrates and Isaeus from the earlier, and Demosthenes, Hyperides and Aeschines from the later generation (τ. τῶν ἀρχαίων ἐπιτόρων 4). His treatise on the first three is extant, but the corresponding work on the second three is lost. To compensate however for this we have a longer work on Demosthenes (περὶ τῆς λεκτικῆς Δημοσθένου διευήτησις) and a full bibliographical account of Deinarchus. He does little more than mention Antiphon (de Isaeo 20), and the styles of Lycurgus and Hyperides and Aeschines (as well as Lysias, Isocrates and Demosthenes) are only very briefly characterized in one of his works that has reached us in the form of an abstract alone (τῶν ἀρχαίων κρισις ν §§ 1–6).

2 xi 76 ‘sequitur oratorum ingens manus, ut cum decem simul Athenas aetas una tulerit’. Nevertheless, he gives us criticisms on the style of five alone, namely Demosthenes, Aeschines, Hyperides, Lysias and Isocrates, and to these he adds Demetrius Phalerus. Elsewhere (xii 10 § 21) he merely mentions Antiphon, Andocides, Isaeus and Lycurgus, and also Coccus and Aristogiton, omitting Deinarchus.

3 47 47 ‘huic (Gorgias) Antiphontem Rhamnusium similia quaedam habuisse conscripta; quo neminem unquam melius ullam oravisse capitis causam cum se ipse defendenter, locuples auctor scripsit Thucydides’ (viii 68). On Antiphon, see Blass i 79–195, and Jebb i 1–70.

4 On Andocides, see Blass 268–331 and Jebb i 71–141.

5 On Isaeus, see Blass ii 452–541 and Jebb ii 261–368.
Plato and Isocrates, whose nobility and grandeur of style as well as his appreciation of tragic poetry and his lofty patriotism are reflected in the single oration that has come down to our times; Deinarchus, the disciple of Theophrastus, now represented by only three orations on the affair of Harpalus; Demades, the gifted though vulgar speaker who was famous for his extemporaneous wit, but left behind him nothing worthy of his reputation; these three are merely named, with Hyperides, as contemporaries of Demosthenes (Brut. 36). Besides the two last, the only Attic Orators to whom he devotes more than a passing reference are Lysias, Isocrates and Aeschines. To these five we therefore propose to confine our attention.

Lysias was the son of Cephalus, the genial host, at whose house in the Peiraeus is laid the scene of Plato’s Republic. Cephalus was a wealthy Syracusan who had been induced by Pericles to take up his abode at Athens and lived there for thirty years. It was at Athens that Lysias was born, it was there that he also died; and the fact that he was only a privileged alien (or isoteles) and not a citizen of Athens, cannot deprive him of his right to be recognised as a truly ‘Attic’ orator. At the age of 15 he was taken to Thurii in Magna Graecia, a colony founded by Athens in Ol. 84, 2, i.e. probably in the spring of B.C. 443. Hence it has been concluded that the year of his birth was about 458, it being assumed that he went to Thurii in the year of its foundation, though this is nowhere expressly stated. From the Phaedrus we are warranted in inferring that he was older than

1 Cf. ad Att. iv 16 § 3 ‘Cephalum, locupetem et festivum senem’.
2 c. Eratosth. (xiii) 4.
3 Brut. 63 ‘est enim Atticus, quoniam certe Athenis est et natus et mortuus’.
4 Dion. de Lysia i.
5 In the archonship of Philokles, Ol. 80, 2 (Pseudo-Plut. Lys.), 459—8. The same writer makes him 83, or ‘as others say’ 76 at his death. The date of his birth is fully discussed by Blass i 332—6, who provisionally places it about 440; and by Jebb i 143—5 to whom it seems probable that the year 459 is ‘not far wrong’. This view is also maintained by Stallbaum, Rademacher, A. Schoene (approved by Kayser), and Pretsch (de vitae Lysiae oratoriis temporibus deimiundiis 1881). Vater, followed by Westermann and Perrot, adopted 432—1 (thus making him 4 years younger than Isocrates). C. F. Hermann, assuming 430 for the dramatic date of the Republic, and 429 for the death of Cephalus, made Lysias leave for Thurii in the same year (τοῦ πατρὸς ἰδία τετελευτηκότος Pseudo-Plut.), thus getting 444 for the date of his birth. 435 has been suggested by R. Nicolai, and between 435 and 448 by Th. Gleiniger. The difficulty of arriving at any conclusive result on this point may be gathered from the fact that Rauchenstein, who in the course of a long life brought out seven editions of his select speeches of Lysias, accepted 459 in the first and second (1848, 53), followed Vater in the third and fourth (1859, 64), C. F. Hermann in the fifth (1869), and lastly in the sixth and seventh (1872, 76) went back to his first opinion (Pretsch p. 5).
6 Phaedr. 279 νεὸς ἐτὶ Ισοράτης... πρῶτος τῆς Ἡλληνίας. Lysias, on the other hand, is a λογογράφος of established repute, δεινότατος τῶν νῦν γράφειν 228 A, cf. 257 B C, 277 D.
Isocrates, who was born in 436; but we have hardly sufficient data for determining the exact year of the birth of Lysias. In his genuine works now extant, there is no trace of his being alive after 380. At Thurii he would readily meet with instruction in the rhetoric of the Sicilian school; and it was there, we are told, he became the pupil of Tisias¹. At Thurii he remained, from the age of 15 till the failure of the Sicilian expedition, in consequence of which 300 of those who favoured the Athenian interest were expelled from that city; and Lysias, who was one of them, returned to Athens in 412². He there lived in easy circumstances until in 404 he was despoiled of a large part of his property by the Thirty, who also put one of his brothers to death. Among the best of his speeches is the one delivered by himself in 403 against the murderer of his brother (xii, κατ' Ἐρατοσθένους), in the opening words of which he avails himself of the rhetorical plea of inexperience in public speaking by stating that he had never before gone to law either on his own or other people's behalf³. All his forensic speeches that are now extant fall in the years after the domination of the Thirty; and if he wrote speeches for others before that date, he probably did so not as a professional speech-writer, but as an amateur; though it is more probable that his earlier writings belonged to a different branch of rhetoric. Cicero tells us, on the authority of Aristotle, that he opened a rhetorical school; but, finding himself surpassed in technical skill by Theodorus, though superior to him in the practice of his art, he abandoned teaching and devoted himself to writing speeches for others⁴. No less than 425 speeches went under his name, of which about 230 were recognised as genuine by the followers of Dionysius and Caecilius⁵. But apart from three extensive fragments, only 31 speeches have come down to us, and of these only about 25 can be accepted as genuine.

Plato's only mention of Lysias is in the Phaedrus, which opens with the recitation and criticism of what purports to be a rhetorical exercise by Lysias⁶. Socrates there finds fault with it for its matter,
its idle repetitions (235 a) and its disorderly arrangement (264), but praises it for its style, for its clearness and terseness, and its nicety of finish.1 Towards the close of the same dialogue, in a passage which is translated in the Orator (§ 41), and to which we shall shortly return, his performances as a recognised writer of forensic speeches are unfavourably compared with the ‘philosophic’ promise of the youthful Isocrates. In the Rhetoric Aristotle never mentions him by name; he quotes, however, in ii. 23 § 19 from the speech on the Constitution (xxxiv § 11), and the last words of the third book read like a reminiscence of the closing sentence of the speech against Eratosthenes. Had Aristotle paid more regard to that forensic branch of oratory which, in his opinion, had been too exclusively studied by preceding writers on rhetoric, he would have recognised Lysias as the best example, among orators, of his precept that art must be disguised so as to appear natural and not artificial; and he could hardly have failed to apply to him the praise that in this connexion he ascribes to Euripides, as a composer who chose his words from the language of daily life. Aristototle’s pupil, Theophrastus, appears to have paid more attention to Lysias; but even he was so far removed from an accurate discrimination of his style as to criticise him severely for a speech which a later and, in this respect, better informed writer, unhesitatingly pronounces to be spurious.2 Among the contemporaries of Theophrastus, the style of Lysias was to some extent imitated by the eclectic Deinarchus3 and also by Charisius, who in his turn was afterwards very inadequately copied by Hegesias of Magnesia.4 At a later time when, in the days of Cicero, a reaction set in against the prevailing predominance of the Asiatic style, it was Lysias that was the favourite model of the strictest adherents of the Attic school.5 Cicero himself, while protesting against such an exclusive admiration of Lysias, to the unmerited neglect of other types of genuine Attic oratory, calls him almost as perfect as Demosthenes (§ 226),6 and is fully conscious of many of his merits,—in particular, his beauty of style and his finish of expression (§ 29), his unaffected grace (§ 78), his unadorned simplicity (§§ 29, 76, 110, 226), and even his occasional touches of humour (§ 90).7 A finer appreciation is however shortly afterwards shewn by Dionysius, who in his detailed

Thompson, (Phaedrus Appendix i), Blass (i. 416—423), Egger and Jebb (i. 305—310). On the other side, I find Stallbaum, C. F. Hermann, K. O. Müller, Perrot (p. 216), Jowett (Plato, intr. to Phaedrus) and Mahaffy (Gl. Lit. 141—2).
1 234 Ε σαφῆ καὶ στρογγύλα καὶ άκριβῶς ἀκατα τῶν ὑπομάχων ἀποτελεόμεναι.
2 iii 2 § 4 δεὶ λαθάνειν ποιούται καὶ μὴ δοκεῖν λέγειν πεπλασμένων ἀλλὰ πεφυ κοτοῦ...§ 5 κλέπτεται ὦ εὖ, ἐὰν τίς ἐκ τῆς εἰλωθίας διαλέκτου ἐκ λόγων συνειδή.
3 Dion. Hal. de Lysia 14.
4 id. de Dinarcho §.
5 Brut. 286; see also Or. 226.
6 See below, Introd. IV, and note on § 29.
7 Brut. 35 ' prope...perfectum'.
criticism of the style of Lysias, praises it not only for its purity of diction, its moderation in metaphor, its perspicuity, its conciseness, its terseness, its vividness, its truth to character, its perfect appropriateness and its winning persuasiveness; but also for a nameless and undefinable charm, which he compares to the bloom of a beautiful face, to the harmony of musical tones, or to perfect rhythm in the marking of time. But neither of them has made any mention of his simple pathos, which is well exemplified in the prison scene of the speech against Agoratus (39—42), and in the excellent narrative of that against Diogeiton (esp. §§ 16, 18, cf. 22—23), a speech that owes its almost perfect preservation to its having won the admiration of Dionysius.

In Lysias the forensic style, which had been founded by Antiphon, attained its complete and final development. He was the first to shew by his example that one who writes speeches for others must be faithful to the character of those who are to deliver them. And on the endeavour to reach this perfect dramatic propriety he lavished the utmost resources of art, thus proving that, according to the proverbial saying, the highest triumph of art rests in concealing the means which it employs. To the style of Lysias we may in fact apply the praise that the Roman poet bestows on the skill of the fabled sculptor, Pygmalion, who is famed in story for having spent all the powers of his art on the moulding of that form of beauty which was so true to nature that at last, by grace of Aphrodite, the very marble glowed with the breath of life. *Ars adeo latet arte sua*.

Isocrates was born in 436, not more than eight years before Plato, and an uncertain number of years (either four or twenty-two) after Lysias. He was a boy of seven at the death of Pericles, and of nine

---

1 See the summary in de Lysia, 12.
2 ib. 11.
3 ib. 20—27.
4 Dion. Hal. vet. cens. v 1 τοῦ σκοποῦ λελιθωτος ἑπτανάφων, de Lys. 8.
   The proverb *artis est celare artem* is not to be found in Cicero or Quintilian, or (so far as I am aware) in any other Classical author. In the *Adagia* of Erasmus p. 234 ed. 1656 it occurs in the form *sumini artificis artem (poste) dissimulare*. Cf. Quint. i 11 § 3 ne ars esse videatur and ii 5 § 8.
5 Ovid, Met. x 252.
   Fuller criticisms on Lysias may be found in Blass i 331 ff. and Jelb. i 188—198. Besides the shorter accounts in the current histories of Greek literature (e.g. K. O. Müller c. xxxv and Mainaflly ii 138—153), may be mentioned the following dissertations: on his *life*, John Taylor, fellow of St John's College, Cambridge, in his ed. of Lysias 1739, p. xxix—lxxxviii; L. Hoelscher (Berlin) 1837; J. J. F. Rade macher (Berlin) 1865; B. Pretzsch (Halle) 1881; on his *style*, J. Girard, *L'Articisme dans Lysias*, 1854, reprinted in 1874 (p. 1—83) and since, in *Études sur l'éloquence Attique*; G. Perrot, *L'éloquence politique et judiciaire à Athènes 1873* i 215—285; C. M. Francken, *commentationes Lysiacae* (Utrecht) 1865 p. 1—25; F. Berbig, *über das genus dicendi tenue des Redners Lysias* (Cüstrin) 1871; G. Carel, *de Lys judiciais sermone* (Halle) 1874.
6 Dion. Hal. de Isocr. i διακατέκινης μὲν ἄνευ τῶν ἀνυώπων ἀνυώπων.
on the occasion when Gorgias, as already mentioned, took Athens by storm with his brilliant display of rhetoric. The careful education afforded him by his father, made him, according to his own account, more conspicuous among his youthful contemporaries than he afterwards continued to be among his fellow-citizens in his maturer years. He is described as a pupil of Prodicus, Gorgias and Tisias; and also, according to some, of Theramenes who was put to death by the Thirty in 404. Socrates, his senior by 33 years, is added by an anonymous writer to the list of his preceptors, and near the close of the *Phaedrus*, in a passage already referred to, he is described as having a more favourable opinion of Isocrates than of Lysias, in point of natural ability and moral temperament, and as auguring that, as time went on, he would outstrip all his rivals in the profession of writing speeches for others, or (if not satisfied with this) would be carried onward by a diviner impulse to a loftier ambition, 'for nature,' he adds, 'has implanted in his intellect a certain sort of philosophy.' At the time when this prognostication is assumed to have been made, Isocrates must have been more than 24, the dramatic date of the dialogue being after 412, the date of the return of Lysias from Thurii.

We have his own authority for the fact that he was precluded from public affairs by his weakness of utterance and his timidity of disposition; and we may well believe that, even if nature had endowed him with a stronger voice and a more resolute self-assertion, the excessive elaboration and prolixity of his style would in themselves have prevented his making his mark as a public speaker. In his younger days, the wreck of his father's fortune in the Peloponnesian war compelled him to endeavour to repair his losses by the teaching of rhetoric; and in his later years, in a work which is meant by its author to serve as a mirror of his life and character, while reviewing his past career, he dwells with a pardonable pride on the names of those of his pupils whom Athens had adorned with her golden crown. Foremost of the public men who had thus enjoyed his tuition and his friendship, was the general Timotheus, the son of Conon, and he counted as his pupils a larger number not only of persons of private station but also of orators,
generals, and monarchs, than all the other teachers of the art. In later times these pupils were the subject of a special treatise by the peripatetic, Hermippus. Among them were the future historians, the quick and impetuous Théopompos and the dull and lethargic Ephorus, (the former of whom, according to the master’s well-known saying, needed the bit, and the latter the spur); and the future orators Isæus, Lycurgus and Hyperides. The style of these last does not, indeed, bear the stamp of Isocrates: strong in their own individuality, they learnt what he had to teach them, and then went on their own way. But names like these may well entitle their teacher to be called the ‘father of eloquence’, and may warrant the description of his home as being, for all Greece, a manufactory of rhetoric, a school of eloquence, from which, as from the Trojan horse, sprang heroes only. To Aristotle, however, according to later authorities, this popularity appeared undeserved, and his indignation at the rhetorician’s undue regard for mere beauty of diction, to the neglect of what he himself considered the essentials of the art, led to his determining on setting up a rival school in which rhetoric should be studied in a more philosophical manner. This rivalry, traces of which have been detected, with more or less probability, in the writings of Isocrates, belongs to the time of Aristotle’s earlier residence at Athens (367—347); but in his own writings, although in the Rhetoric there are several allusions to the rhetorical theory or practice of Isocrates, there is little, if any, indication of ill-feeling towards him. In this work, which was published after the death of Isocrates, he repeatedly resort to the latter for illustrations.

1 Isocr. xv 30.
2 de Or. ii 57, iii 36, Brut 204, ad Att. vi i § 12.
3 Cf. Blass ii 52.
4 de Or. ii 10.
5 Brut. 32.
6 de Or. ii 94; note on Or. 40 and on Isocr. Paneg. p. 161. Cf. Sanneg, de Schola Isocratea (Halle) 1867, Blass ii 48—59; and Jebb ii 13 and 42—49, where it is well observed that Isocr. is chiefly distinguished from contemporary teachers of political rhetoric in ‘breath of view; nobleness of moral tone; practical thoroughness of method; encouragement of solid work’.
7 Antid. 258, τῶν περὶ τὰς ἐρίδας στοι- δαξίων ἐνεῖα τινες βλασφημοῦσι περὶ τῶν λόγων τῶν κοινῶν καὶ χρησίμων ὡσπερ οἱ φαιλόσατο τῶν ἀνθρώπων κ.τ.λ. Ep. v (to Aristotle’s pupil Alexander) § 3 (Spengel, Trans. Bavar. Acad. Munich, 1851 p. 16 ff.). The attempt made in Teichmüller’s Literarische Fehden im vierten Jahrhundert v. Chr. and elsewhere, to find a reference to Ar. and his school in Panath. § 18, ἐν τῷ Ἀθηναῖῳ συγκαθεσθομεν τρεῖς ἢ τέταρτες τῶν ἀγελαίων συμβολῶν τῶν καὶ πάτρων φακελίων εἰδέναι καὶ ταχέως πανταχοῦ γιγνομένων, k.τ.λ., is perhaps without sufficient reason regarded by Blass in Bursian-Müller’s Jahresbericht xxx 235 as upset by the fact that the composition of that speech (342—340) falls in a time when Ar. was absent from Athens (347—335). It may surely have been directed against attacks made on Isocr. by some minor peripatetics who may have ignorantly assumed they were carrying out the wishes of their absent master by running down his former rival.
8 e.g. Rhet. i 9 § 38, ii 23 § 13, iii 17 §§ 10, 11, 16 (direct references); ib. i 9 § 36, 2 § 7, iii 16 § 4 (indirect).—On Aristotle and Isocr. see also note on § 62.
of rhetorical style and, although his quotations are, in his usual manner, somewhat dryly and coldly introduced, there is no sign of any want of appreciation. It must have been at a much earlier time that the philosopher, according to the current story, thought fit to sneer at the bundles of the rhetorician's forensic speeches which were hawked about by the booksellers. The specimens of these orations which are now extant, and which may be assigned to the first portion of his rhetorical career, are marked by ingenuity of invention and clearness of expression, and by a general air of moderation and good sense; but, in after years, he affected to disdain, and would willingly have disclaimed, these earlier and less ambitious efforts. Meanwhile, he had begun to devote himself with an ever-increasing enthusiasm to dilating on questions of public policy in what may be described as political pamphlets thrown into the imaginary form of hortatory harangues. His masterpiece in this line is the Panegyricus, published 380 B.C., in which he calls upon the states of Greece to march against Persia under the united command of Athens and Sparta. To this theme he repeatedly returns in later years, more particularly in the pamphlet which in the 90th year of his age, he addressed to Philip of Macedon. Similarly, the encomium on Athens which is an incidental, though important, topic in the Panegyricus is the main subject of the Panathenaic discourse which was published 40 years after, when he had reached the age of 97. In the next year, 338, the disastrous result of the battle of Chaeronea, while it could not fail to awaken in the aged Isocrates regrets for the defeat of his country and the death of many of his fellow-citizens, opened out to him the prospect of seeing all Greece unite under Philip to march against Persia. In this spirit,—blind to the real character of Philip and to the peril impending over the whole of Greece, and grateful to his declining years for allowing him at last to look forward with hope to the complete fulfilment of his earlier aspirations,—he actually wrote a kindly letter to the conqueror in that 'dishonest victory' which, according to the legendary tradition, familiarised by Milton,

'Killed with report that old man eloquent'.

The letter which is still extant, was written when he was in the extreme weakness of old age, and he doubtless died shortly after. Near his tomb, on a tablet representing his various instructors, Gorgias was conspicuous, with his most celebrated pupil beside him, while, above the tomb itself, there rose a lofty pillar surmounted by a Siren as an

1 Dion. Hal. de Isocr. 18.  
2 Note on Paneg. 11.  
3 Cf. Blass ii 88—90, and Jebb ii 31; also p. xx of my selections from Isocr.
emblem of his style. Besides other memorials, a bronze statue by
Leocharis had during his life-time been set up at Eleusis by the grati-
tude of his pupil Timotheus, and it is possibly to this statue that we
may ultimately trace the bust from the Villa Albani with those fine and
delicate features that are so suggestive of the shy and retiring disposi-
tion and the pure and refined taste that we associate with his name.

The authority of Aristotle is quoted by Quintilian for definitely
accepting Gorgias as the rhetorical preceptor of Isocrates. Cicero,
possibly on the same authority, mentions Gorgias alone as his teacher,
laying the scene of his teaching in Thessaly where the Sicilian rhetori-
cian probably spent the greater part of his declining years. While
dwelling on his contributions towards the development of the style of
prose, Cicero claims for Isocrates as compared with his predecessors
three special points of distinction: (1) in the choice of words, an
abatement of the exaggerated pomp of Gorgias, (2) in the composition,
a fuller expansion of the rhythmical period, and (3) in the figures of
expression, an improvement on the excessive use to which their inventor
had applied them. In these points he may possibly be following the
authority of Theophrastus; but he is apparently writing from his own
observation when he observes that Isocrates in his later years released
himself in a large measure from the bondage of rhythm, appealing in
proof of this to the rhetorician’s own statement in one of his later works,
the Philippus (Or. 176). Similarly, in the Panathenaic speech, published,
as we have seen, in his death, he tells us in the exordium, to
which Cicero refers elsewhere (38), that in the days of his youth he
had made it his aim to write orations on themes of public interest to
Athens and to Greece, orations ‘teeming with many a parallelism of
sense and structure and with the other figures which light up rhetorical

1 Pseudo-Plutarch 838 B.
2 Visconti Iconographie Grecque p. 346 quoted by Blass ii 91.
3 i ii 13 clarissimus Gorgiae auditorum Isocrates; quamquam de praeceptore eius inter auctores non convenit; nos autem Aristotelis credimus.
4 de Sen. 13.
5 Or. 176. The date is in my opinion placed with sufficient exactness by Pfund (de Isocr. vita et scriptis 14) about Ol. 97 (= B.C. 392—89), when Isocr. had given up writing forensic speeches and when he had not yet begun the Panegyric, which was on his hands from 390—380. This is virtually accepted by Jebb who thinks it was ‘probably not till about 390’ that
Isocr. ‘came into personal contact with Gorgias’ (ii 5 where the slight slip in the
date mentioned in the note can easily be corrected). Sauppe puts it as early as
Ol. 92 (412—409) Weiss. born in 395
6 Isocr. Antid. 155 διατρίβας μὲν περὶ Θεσσαλίαν, ὅτι εἴδαμον ἕστατο τῶν Ἑλλή-
nης ἔσχας, πλείστον δὲ χρόνον βιώσα...πάλιν δὲ οὐδεμίαν καταπαγίοις ὁλίγας.
7 Or. 176.
8 ib. 40.
9 ib. 175—6.
compositions and extort applause from the audience; but that such a style of speaking was ill suited to his grey hairs. It may, however, be doubted whether his comparatively sparing use, in old age, of the embellishments of expression that marked his earlier efforts, is due to a real change of taste and is a deliberate act of self-denial. The difference, in this respect, between (for example) the *Panegyricus* and the *Panathenaeicus* is not so great as we are led to expect by the writer's professions; and, had he been able to spend as much time on the elaboration of his later works as he actually bestowed on his earlier masterpiece, the difference would probably have been smaller still.

The most complete of the ancient criticisms on his style is that of Dionysius⁷. In diction, as regards expression, that excellent critic considers him as, next to Lysias, the representative of the purest Attic prose, unalloyed by the admixture of archaic and foreign elements⁸, and as having, like him, a marvellous power in the appropriate use of ordinary language⁹. He attempts to attain by the aid of art that gracefulness which in Lysias appears to be the gift of nature¹⁰. His style, as compared with that of Lysias is, however, less terse and compact, more limpid and languid, and is marked by a certain opulent diffuseness, and a more liberal use of metaphor and other tropes, while, as compared with Demosthenes, he is, in this last respect, wanting in boldness and energy. In composition, he is specially studious of harmony of sound. He avoids hiatus, and indeed is the first Greek writer who deliberately, resolutely, and on the whole consistently, applies to prose this law of artistic composition¹¹. He also pays an extraordinary attention to beauty of rhythm which he himself repeatedly mentions, in combination with musical harmony, as peculiarly suited to speeches whose aim is display¹². Such rhythms, however, according to his own precept,

---

2 Besides his special treatise on Isocritus, in the *peri τῶν ἀρχαίων ῥητόρων ὑπομνηματισμοῖς*, see de Dem. (περὶ τῆς λεκτικῆς Δημ. δεινότητος) 4, 17—21, 40, and *peri συνθέσεως ὑπομνημάτων 23*, τῶν ἀρχαίων κρίσεως 2; also de Isoc. 19 τῆς μὲν ποιητικῆς κατασκευῆς καὶ τὸ μετέωρον δὴ τοῦτο καὶ ποιητικον εἰρημένου, ὅπειρα Ἰσοκράτους ἄμεινον ἔγενεν.
3 de Lys. 2, de Isocrit. 2.
4 de Isocrit. 3 ἐκδέχεται μὲν εὐ πάνυ καὶ τὰ κρατικὰ ὑπομνηματα τίθεναι.
5 ib. πέφυκε γὰρ ὁ Δυσίον λέξει ἔχει τὸ χάριν, ὡς ὁ Ἰσοκράτους βουλέται.
6 ib. 2 στρογγυλὴ δ᾽ οὐκ ἐστὶν ὄσπερ ἐκείνη καὶ συγκεκριμένη...ἐνίσχυσε δὲ ἐστὶν ὑπερθέου καὶ κεχυμένη πλουσίως.
7 ib. Προσλαβοῦσα τι τῆς τροπικῆς κατασκευῆς.
8 de Dem. 18 (Isocrit.) ἀτολμώτε ἑστι περὶ τὰς τροπικὰς κατασκευὰς καὶ ψοφοδείς καὶ οὐκ εἰσφέρεται τόιον κραταίοις.
9 Most of the ancient authorities on this point are collected in the note on § 151.
10 Cf. Blass ii 131.
11 de Isocrit. 2 τὴν εἴδεται ἐκ παντὸς διώκει καὶ τοῦ γλαφυρῶς λέγειν στοχάζεται μᾶλλον ἤ τοῦ ἀφελᾶς, ib. 12 δουλεύει ἡ διάνοια πολλάκις τῷ μυθῳ τῆς λέξεως καὶ τοῦ κομψοῦ λείπεται τὸ ἀληθινόν.
12 Soph. 16 ὅλων τὸν λόγον καταποκλίαται καὶ τοῖς οὖν μείραις εὐθυμῶς καὶ μονικῶς εἰπεῖν. ANTID. 46 f. (λόγοις) τοῖς μετὰ μονικῆς καὶ ρυθμῶν πεποιημένοις.
must not be too suggestive of verse\(^1\). And this beauty of style shews itself not only in the shorter clauses of his sentences, but also in a more marked degree in the singular harmony of his periods\(^8\). As a single instance of this, we may quote a sentence near the close of the Panegyric (186): φήμην δὲ καὶ μνήμην καὶ δόξαν | τόσην τινὰ χρὴ νομίζειν | ἡ ἴωνας ἢθεν | ἡ τελευτάσσαντας καταλείπειν | τοὺς ἐν τοῖς τοιού- των ἔργοις ἀριστεύοντας; || Further, while he is strong in the rhetorical figures of diction\(^8\), he is weak in those of thought\(^4\), which abound in orators like Demosthenes\(^6\).

Cicero himself, while constantly acknowledging Demosthenes as the most perfect model of eloquence, is in the formation of his own oratorical style much more indebted to Isocrates, to whose points of excellence he has, as a stylist, though not as an orator or as a politician, a far closer affinity\(^6\). When he had clothed in a Greek dress the story of his own consulship, he wrote to his friend confessing that he had lavished on its toilet the whole of the fragrant casket of Isocrates and all the little perfume-boxes of his pupils, besides giving it a touch of the rhetorical rouge of Aristotle\(^7\). And the same self-criticism may be applied, with almost equal justice, to his own oratorical prose. We may readily recognise in the Orator the importance which he justly attaches to his constant endeavour to mould the Latin language into a more effective instrument for Roman oratory. In that endeavour, there were two points on which he set special store, the proper application of oratorical rhythm, and the due development of the oratorical period. In both of these points, his true prototype in Greek literature is undoubtedly Isocrates; and this is the reason why he dwells with such emphasis on the services of his Greek precursor towards the perfecting of these two important elements of artistic prose. It was by elaborating the rhythm of prose and the structure of the period, that Isocrates, following in the footsteps of Thrasymachus, succeeded in forming a normal style which was admirably adapted for some of the higher kinds of prose composition,—a style which, in the oratory of display and in history of the rhetorical type, left no room for any further development\(^8\).

If any one cares to see something of the degree of perfection, of

---

1 See notes on §§ 187, 190.
2 de Isocr. 2 periód. te καί κύκλω περι- λαμβάνειν τὰ νόημα πειράται μεθοδείας πάνω. de Dem. 18 ad fin. τὸ...πάντα ἀξίουν εἰς εὐρύθυμους καταλείπειν περίδων ἄρμονιας. For exx. see Blass ii 142—154.
3 de Isocr. 2 ad fin. (of παρομοίωσις, παρέασις and ἀντίθεσις) πάς ὁ τῶν τοιού- των σχήματων κόσμος πολὺς ἐστι παρ' αὐτῷ.
4 On the σχήματα λέξεως καὶ διανοας, see note on § 135.
5 Note on § 136.
6 Cf. Jebb ii 34 (Character of Isocr.) and 73.
7 ad Att. ii 1 § I 'meus autem liber totem Isocrati μυροθηκίων atque omnes eius discipulorum arculas ac nonnihil etiam Aristotelia pigmenta consumpsit'.
8 Blass iii B 322.
which Greek prose is capable, as an instrument of polished expression, he can hardly do better than open the Panegyric, and find the famous passage describing the signal blessings which, in the arts of peace, were bestowed by Athens on the Hellenic world\(^1\). Let him read the whole of it aloud slowly, or learn any large portion of it by heart and repeat it, in a subdued voice, minding the pauses and attending to the sense, as Isocrates himself would have him do\(^2\), without attempting, like one of his ancient critics\(^3\), to put it to the unfair test of declaring it, or accompanying it with any such action as would be out of place in Isocrates. Let him do this, and he will find the sentences luxuriantly long, but nevertheless transparently clear; he will note the singular variety of the subordinate clauses interwoven into the expanding fabric, the complex contrasts between particle and counter-particle, and the protracted suspense in which his attention is held in each ascending period; and he will learn perhaps, that not verse alone, but even prose, has its curious felicities of expression, its meandering melodies of rhythm and its subtle harmonies of cadence. When from such a passage of Isocrates he turns to similar masterpieces of style in Cicero, and then to the more artistic models of prose among modern nations, he will recognise to how large an extent the most finished forms of prose in the present time are founded, whether consciously or not, on that of Cicero, while the oratorical prose of Cicero is founded mainly on that of Isocrates\(^4\).

In the passage of the *de Oratore* where Cicero concentrates into a single word the distinguishing merit of those of the Attic orators who are now engaging our attention, and each of whom he regards as

---

\(^1\) Paneg. §§ 28—50.

\(^2\) See his complaint in Panath. § 17 of the rivals who murdered his compositions in delivering them διαρζοῦντες οὐκ ὅφως καὶ κατακνιζοῦντες καὶ πάντα τρόπουν διαφθείροντες, and cf. Phil. §§ 26, 27.

\(^3\) Dion. Hal. de Isocr. 13 ἵππον νομίζει δὲ ὁ φιλοσοφὸς φύσιν, ἀναγνώρισε μὲν ἄν τινα διερήσει τοὺς λόγους αὐτοῦ καλὸς, δημιουργεῖ δὲ τὴν τε φωνὴν καὶ τὸν τόνων ἐπάραστα καὶ ἐν τούτῃ τῇ κατασκεύᾳ μετὰ τῆς ἀρμονίας ύποκρίσεως εἰσεῖν, οὐ παντελῶς.

\(^4\) This is admirably put by E. Havet in his *Introduction* to Cartelier's posthumous translation of the *Antidosis of Isocrates*, *Le Discours d’Isocrates sur lui-même*, 1862, p. xxii (referred to and partly quoted by Blass ii 194): ‘Comme maître en discours, Isocrate paraît suivi des grands orateurs de l’époque macédonienne qu’il a tous formés, et, à deux siècles et demi au delà de cette date, son école a poussé comme un rejeton magnifique dans l’éloquence de Cicéron; la gloire de Cicéron et de tout ce qu’il y a jamais eu de Cicéroniens fait en quelque sorte partie de la sienné;’ ib. lxxix—lxxxii, and lxxxv ad fin.: ‘Isocrate, en formant celle (la prose) des Athéniens à l’éloquence oratoire, formait du même coup celle de tous les peuples, et, dans toutes les littératures, c’est de lui que relève l’art du discours’.

Among the recent writings on the style of Isocr., besides the elaborate and exhaustive examination of the subject by Blass ii 119—195 and the tasteful outline independently drawn by Jebb, ii 54—79, may be mentioned G. Perrot, *les précurseurs de Démosthène*, esp. p. 350 ff. (Paris), 1873, and C. Schwabe (Halle) 1883. Some of the earlier dissertations are named on p. xxx of my ed. of Isocr. *ad Dem. et Paneg.* 1868, where there is a slight sketch of his style (xi—xx).
excellent in his kind,—while he selects suavitas, or smoothness, as the
characteristic of Isocrates, and subtilitas, or plainness, as that of Lysias,
he specially ascribes acumen to Hyperides, sonitus to Aeschines and vis
to Demosthenes. Lysias and Isocrates, together with Isaeus, are in the
estimation of Dionysius the leading representatives of Attic oratory in
its earlier development; each of these is in a certain sense an ‘inventor’;
while as the foremost of their successors, as ‘perfecters’ of what had
already been invented by others, as masters of practical oratory in
its most consummate form, he selects Demosthenes, Aeschines and
Hyperides.

DEMOSTHENES was born in or about the year 384. Losing his
father at the age of seven, he fell under the care of guardians whose
maladministration of his estate drove him to seek redress at the earliest
opportunity after his coming of age. In preparing for that struggle he
sought the aid of Isaeus, the strongest man of his time as a professional
writer of speeches in cases involving the law of property; and the
influence of that expert may be readily traced in the speeches delivered
by Demosthenes in suing his guardians in B.C. 363—2. He was not,
in any direct sense, a pupil of Isocrates; for, if so, he would have been
definitely claimed as such by Hermippus, the writer of a lost work
on those pupils, who contents himself with quoting an incredible story
as to the orator having, in an underhand way, obtained access to some
of the rhetorician’s manuals. But with his published masterpieces he
was undoubtedly familiar, and their influence may be traced in some of
the smoother and more flowing portions of the Philippics. Of any
indebtedness to Plato, there is no trace in those of his works that are in-
disputably genuine. But he owed much to the historical associations
by which he was surrounded. To the future statesman, the monuments
of art that crowned the Acropolis were eloquent memorials of the great-
ness of Athens in the age of Pericles. He was also much indebted to
the literature of his country, and especially to his study of Thucydides.
This may be seen not only in the matter of his speeches, but also in
their style. He resembles Thucydides in his brevity, conciseness and

1 de Dein. init. εὐρέτην ὤδιον χαρακ-
τήρος.
2 ib. τῶν εἰρημένων ἐτέρωσιν τελειωθήν, de
Isaeo ad fin. η τελειοτάτη ἐπιτομὴ καὶ
to κράτος τῶν ἑναγωγίων λόγων ἐν τούτοις
tοῖς ἀνθράκι οὐκ ἐστὶν.
3 The date is fully discussed by Clinton,
Fasti Hellenici; A. Schaefer, Dem. u. s. Zeit
iii B Appendix ii; and Blass iii 7—10.
4 Blass iii 14, 202, Jebb ii 267—9, 300;
5 cf. W. Herforth’s dissertation, Grünberg,
1880.
6 [Plut.] 837 B.
7 Hermippus in Plut. Dem. 5.
8 Blass iii 85.
9 Note on § 15.
10 Phil. iii 47—51, Ol. i 21, Lept. 73.
11 Dion. Thuc. 53, 54 (de Symm. 13)
and ad Cn. Pomp. p. 777 c. 3 ad fin.
(Blass iii 19, 84—5).
energy, in his occasional harshness and roughness, and his power of arousing the emotions, though he is certainly no slavish follower of the historian's manner, nor does he emulate his archaic and unfamiliar diction, or his anacoluthic constructions, or his far too frequent obscurity 1. It was not until the year 355 that he wrote, in the speech against Androtion, his first public oration. This, however, was for delivery by another; and the earliest public speeches in which he appeared in person, that on the Symmories, and that directed against the law of Leptines, belong to the next year. The years that had elapsed since his lawsuits with his guardians, had been devoted to the most pains-taking preparation for his future career. Afterwards, in his old age, he told a younger orator, Demetrius of Phaleron, the story which Cicero and Plutarch have made familiar, how he had mastered the defects of an indistinct and lisping pronunciation by reciting long passages with pebbles in his mouth, and how he had disciplined his voice by declaiming while he was out of breath, either with running, or with walking up a steep ascent 8. It was thus, we are told, that he acquired such command over his voice as to be capable of twice raising and twice lowering it within the compass of a single period 3. In Cicero's time, the traveller from Rome might go down to the beach of the long-deserted harbour of Phaleron and view the spot, where, as the story ran, the orator was wont to declaim to the roar of the waves, so as to win the power of drowning with his voice the uproar of the people 4. To one of the best actors of the day he was indebted for the encouragement and advice which led him to recognize the supreme importance of delivery, and to assign to it, according to the oft-repeated saying, not the first place only in oratory, but the second also, and not the second alone, but even the third besides 5. In those years of preparation, his natural defects were thus slowly overcome, and his marvellous powers gradually brought to their final perfection. Great as his gifts as an orator undoubtedly were, they were studiously improved by an indomitable industry,—by the burning of that midnight oil which, as remarked by one of his contemporaries, made his speeches 'smell of the lamp' 6; by that work before day-break, of which we are told, that he was annoyed if ever he found himself idle, when the workmen were already astir in the morning 7; and

1 Dion. Thuc. 53 προσέβαγε ... παρ έκείνου λαβών ... τά τάχη καὶ τάς συστροφάς καὶ τοὺς τόνους καὶ τό πικρόν καὶ τό στρυφόν καὶ τήν ἐξαγείρουσαν τά πάθη δεινότητα. τό δέ κατάγωσαν τῆς λέξεως καὶ εξέσων καὶ ποιητικόν παρέλπησεν, κ.τ.λ. 55 τὰς αἰνιγματοδείκτες καὶ δυσκαταμαθήτους καὶ γραμματικῶν εξηγήσεων δεομένας (κατα-

3 de Or. i 160—1 (with Wilkins’ notes).
4 de Fin. v 5.
5 Note on § 56.
6 (Pytheas) Plut. Dem. 8.
7 Tusc. Disp. iv 44.
by that careful premeditation, without which he seldom, if ever, spoke in public, holding that in so doing he was more true to the constitution of Athens, 'such care being a kind of respect to the people.' We are not here concerned with the investigation of the charges that have been brought against his character, the imputation of personal cowardice, of political inconstancy, and of pecuniary corruptibility. In the affair of Harpalus, his guilt is still a matter of much dispute; in his career as a statesman, his one aim was, above all things, the interest and honour of his country; and, as a public man, he was endowed with moral courage in the highest degree. He cared not, like Aeschines, to aspire to the friendship of monarchs of Macedonia, who were the enemies of his country; in his homelier and truer patriotism, he could afford to confess the proud pleasure that he felt, when, on a day when he was passing by, he heard a poor woman of Athens, as she bore a pitcher of water from a fountain, whispering to another: That is Demosthenes.

In his choice of words, he is less scrupulously nice than either Lysias or Isocrates, to whom Dionysius awards the palm for perfect purity of expression. His vocabulary is richer and more diversified than theirs, while it also varies considerably with the different classes of his speeches, and the different times of his life. The exigences of his vehement public harangues involve the use of impassioned forms of adjuration from which the sensitive Isocrates, and even Lysias and most of the earlier orators, studiously refrain. The orations against Philip are characterised by a rich variety of metaphors, though their application is always under the control of judgment and good taste; but the remarkable range of his vocabulary is nowhere more striking than in the oration on the Crown. Words in every-day use and even comic phrases coined by himself, are there intermingled with language loftier than that of ordinary prose, with innumerable metaphors and brief and vivid similes, and with graphic description, such as that of the alarm at Athens on the occupation of Elatea. But all his word-painting depends on the simplest touches, and is kept within proper bounds by the same masterly self-control which elsewhere,—in the solemn adjuration 'by those who bore the brunt of peril at Marathon, by those who took the field at Plataea, by those who fought at sea in the battles of Salamis and Artemision,'—not merely prevents him from marring the logical sense of the whole context by calling any of these engagements victories, as he
had a perfect right to do; but also debars him from applying to those who had fallen in their country’s cause any grander phrase than τῶν ἐν τοῖς δῆμοισιν μνήματι κειμένων ἀγαθῶν ἄνδρας. His brevity and conciseness, as we have already seen, may be attributed to the influence of Thucydides; but, when occasion serves, he also resorts to that special form of expansion which consists in the juxtaposition of synonymous terms,—a point in which his style, though far more varied in its flexibility, coincides with that of more uniform writers like Isocrates.

In practical oratory, the effect of such a combination is often to give time for the thought to present itself clearly to the audience; and if the two words or phrases, though apparently identical, are really to some small extent different in meaning, the effect on the mind resembles that of the two separate and slightly different designs on a flat surface which, when seen though the lenses of the stereoscope, combine into a completed and apparently solid whole.

In composition, as has been justly observed by Dionysius, while Demosthenes has more sense of euphony than Thucydides, he has not the uniform smoothness of Isocrates; but on rhythm he nevertheless bestows the utmost pains. The examples given by Dionysius are, however, somewhat inadequate; and it has been reserved for modern times to investigate, not without some success, the laws that regulate the orator’s composition. Thus the differences between Isocrates and Demosthenes in their various degrees of avoidance of hiatus have been carefully discriminated. A somewhat stricter rule, resembling that of Isocrates, is observed in the productions of the earlier time (363—359) down to the speech on the Trierarchic Crown inclusive; although the private orations of this date, and especially the first speech against Aphobus, abound in examples of hiatus, which are partly due to their being revised with less care than his public orations. Afterwards, the rule is less rigidly adhered to, and hiatus is repeatedly allowed in the pauses of the sentences, just as in tragic and comic verse at the ends of the lines of the dialogue. But neither all the speeches of this second period, nor all the parts of every speech are in this respect revised with uniform attention. Cicero, with perhaps less discrimination of detail than would satisfy a minute investigator in the present day, but nevertheless

1 Cf. πειρατήρας 16 § 4.
2 Brougham’s Rhetorical Dissertations, vii 130, one of his many admirable pieces of oratorical criticism. On the same page, however, in applying to Dem. Milton’s description of Isocr. as ‘the old man eloquent’, he oddly says it was originally used of Plato.
3 Blass, iii 93; cf. note on Paneg. 111.
4 de Dem. 43—52 (Blass iii 96—7).
5 In 49 sections of the Timocr. (§§ 110—159, as observed by Benseler, we have ten times as many instances of hiatus, as in the 146 sections, 1—109 and 187—218 (cf. Wayte’s Androt. and Timocr. p. xlv). See A. Schaefer, Dem. u. seine Zeit, iii B 63 and Blass iii 99, 248.
with substantial accuracy, contents himself on this point with saying that (in comparison with Isocrates and his stricter rule) 'Demosthenes to a great extent regards the concourse of vowels as a fault, and avoids it accordingly'\footnote{§ 151.} Again, it is only very recently that attention has for the first time been drawn\footnote{By Blass iii 99—104.} to a subtle law of rhythm, whereby Demosthenes, as far as possible, avoids the consecutive use of three or more short syllables, except where the three syllables are included in the same word or in combinations virtually equivalent to a single word,—for example, a noun preceded by an article or preposition. Without attempting to enter on the many minute points that have been fully discussed by the discoverer of this remarkable rule, it is enough, for our present purpose, to observe that it is to this rule, the general result of which is to give a preponderance to long syllables in consecutive words, that we may ascribe the steady and stately march that characterises the prose of Demosthenes, as compared, for instance, with that of Plato. Lastly, an endeavour has been made to investigate the symmetrical structure of his speeches, and with this object to determine the nature and the limits of that subdivision of the sentence that is called a κώλον\footnote{Blass iii 105—113. Those who cannot refer to the original, may find some account of this investigation in Maha\textquoteright{ffy's Gk. Lit. ii 343—4.}. The rhythm of his sentences and the relation of that rhythm to the regular metres of verse is touched upon slightly, though with fair accuracy, in a passage of Dionysius, where, after a careful examination of the rhythm of the opening sentences of the speech against Aristocrates, he breaks out into a long and eloquent protest against the view that such minutiae of rhythm were unworthy the attention of Demosthenes\footnote{de Comp. 25 and (more briefly) de Dem. 51. The first of these passages is admirably rendered in Jebb's Attic Orators, i p. lxxvi.}. Cicero, who has much to say on oratorical rhythm, is disappointingly brief on that of Demosthenes. He simply remarks that 'the thunderbolts of Demosthenes could not have been hurled with such force, had it not been for the rhythm with which they were launched' (§ 234); and, so far from any careful observation of his rhythm being made by the Romans, it was actually supposed by Quintilian that Cicero gave more attention to rhythm than Demosthenes. Unconscious of the rhythmical character of his periods as a whole, they confined their attention in their own composition to the closing syllables only\footnote{Blass iii 117.}. In the construction of his periods, Demosthenes, like Isocrates, gives no countenance to the theories of later times by which the period was made to consist of four κώλα at the most\footnote{Blass iii 124.}. In the parallelisms of
expression introduced by the Sicilian school, he is richer and more varied than Isocrates, being specially effective in antithesis as well as in the more distinctively oratorical 'figures of diction.' In the 'figures of thought,' his preeminence is indisputable, and the frequency with which he resorts to them is justly emphasised by Cicero (§ 136). He also notices that he is stronger in humour than in wit (§ 90). In his more general criticisms, he recognises him as by far the foremost of all the Greek orators (§ 6), and as the only one who (especially in his masterpiece, the speech on the Crown) corresponds to Cicero's own ideal of perfect eloquence, uniting as he does in his own person all the three kinds of style, the plain, the grand, and the intermediate, and resorting to each in turn as suits his purpose (§§ 23, 110 ff, 133). Nevertheless, as Cicero is not a pure Atticist, but an eclectic, he confesses that even Demosthenes does not completely satisfy him; his ears crave for something more full and more sonorous (§ 104). The younger generation of more pronounced Atticists among the Roman orators, so far as we can judge from somewhat scanty evidence, appears to have thought otherwise. Although some of them selected other standards of excellence among the Attic orators, Brutus, as we shall see, is credited with being an enthusiastic admirer of Demosthenes.

Aeschines, who, as a leading orator of the Macedonian party, stands in strong contrast to his great opponent Demosthenes, was born several years before him in B.C. 389, was of humbler birth than his rival, and received a less liberal education. His experience as a secretary to various officers of state, not to mention his brief career as an actor, was not without value to the future orator. In 346 he was sent with Demosthenes as one of the ten envoys appointed to negotiate a peace with Philip, and he was also a member of the second embassy sent to receive the Macedonian monarch's ratification of the treaty. It was his conduct on this second occasion that was attacked by Demosthenes in the de falsa legatione (§ 111). Again, shortly after the battle of Chaeronea in 338, when it was proposed by Ctesiphon that the public services of Demosthenes should be rewarded by his being presented with a golden crown on the occasion of the great Dionysia, this proposal was attacked by Aeschines, partly on technical grounds. Eight years, however, elapsed before the prosecution came on. The speech which he then delivered, formally in prosecution of Ctesiphon, but really as an undisguised attack on Demosthenes himself, was trium-

---

1 Cf. Or. § 105 'hunc tu oratorem... totum diligentissime cognovistis'; 110 'culuis nuper inter imagines tuas ac tumorum,—quod eum credo amares—cum ad te in Tusculanum venisset, imaginem ex aere vidi.' On the Vatican statue of Demosthenes here reproduced, see note on the passage last quoted.
phantly answered by the famous oration on the Crown. Aeschines withdrew from Athens, and fled in the first place to Ephesus to await Alexander's return from his conquests in the east, in the hope of being restored by him to his native country; but, on hearing of his death, he retired to Rhodes and there set up a school, which is sometimes described as a school of rhetoric. To this time of his life belongs the oft-repeated story which, in illustration of the importance of delivery, is told as follows in the de Oratore (iii 213): 'cum propter ignominiam iudici cessisset Athenis et se Rhodum contulisset, rogatus a Rhodiis legisse furtur orationem illam egregiam, quam in Ctesiphontem contra Demosthenem dixerat; qua perlecta petitum ab eo est postridie, ut legeret illam etiam, quae erat contra ab Demosthene pro Ctesiphonte edita: quam cum suavissima et maxima voce legisset, admirantibus omnibus: Quanto, inquit, magis miraremini, si audissetis ipsum!' He subsequently removed to Samos, and died soon after, in 314.

As regards his style it is worthy of note, that while Aeschines repeatedly refers to the artificial diction, the studied antitheses, and, above all, the rhetorical skill of Demosthenes, the latter constantly ascribes the oratorical success of his opponent to his great natural powers, and to his strong and clear and carefully cultivated voice. In contrast to the passionate gesticulations which Aeschines criticises in his rival, his own delivery appears to have been more solemn and stately. A well-known statue, found in the theatre of Herculaneum, represents him in a dignified attitude, not without a certain robustness of physique, as compared with the attenuated frame of Demosthenes, and with an air of self-satisfaction in his countenance, his left arm thrown behind his back where it is completely enveloped in the folds of his ample robe, and his right arm similarly enfolded on his chest with the hand alone visible.

In the absolutely indispensable qualities of correctness, clearness, and terseness of expression, he is distinctly inferior to Demosthenes; but, as a set-off to these defects, he has many merits of a less essential order: a certain pomp and splendour of vocabulary (§ 110), sometimes even a poetical beauty of diction, and a command of strong and emphatic

---

1 Blass iii 638-9.
2 Cf. Plin. Ep. ii 3 § 10, τί δὲ εἰ αὐτοῦ τοῦ θηρίου ἤκοιτας;
3 Aesch. iii 229 εἴ ὁ ομόματος συγκείμενος ἄθρωτος, καὶ τούτων πικρῶν καὶ περιέργων, 142, 153, and 166 (quoted in note on § 267, ii 4 τοῖς ἐπιθετολογεῖσι καὶ κακοθεσίς τοῖς ἄντιθετοις. iii 215 δεινὸς δημοσιογιός λόγων (for further references see Blass iii 64-66).
4 See note on § 57 ad fin.
5 Dem. xviii 253 σεμνολογεῖ, xix 23 κατέβη μᾶλα σεμνῶς (see further in Blass iii 223-4).
6 An excellent cast of this may be seen in the Cambridge Museum of Classical Archaeology and in the Gallery of Antique Casts in the South Kensington Museum.
HYPERIDES.

His sentences, though generally free and flowing, are often overcharged and redundant; having neither the compact force of Demosthenes, nor the elaborate clearness of Isocrates, nor the graceful simplicity of Lysias. Strong in the rhetorical figures of diction and of thought, it is nevertheless in the latter alone that he is to any degree a worthy rival of Demosthenes. His great speech against Ctesiphon, and the still greater speech delivered by Demosthenes in reply, were translated by Cicero into Latin, with the purpose of setting before the narrower Atticists of his own time, two signal examples of the broader characteristics of genuine Attic eloquence. The translation itself is lost, but in the preface which is still extant, under the title de optimo genere oratorum, both of the orators are alike described as 'most eloquent' (14), and are compared to a 'most noble pair of gladiators.'

His own opinion of their relative merits is, however, indicated by the fact that, while he calls Aeschines 'keen and accomplished', he holds that 'nothing can be conceived more divine than Demosthenes' (ib. 17). The latter, he remarks elsewhere, does not yield to his rival even in his characteristic 'smoothness and splendour of diction' (Or. 110).

HYPERIDES, one of the leading orators of the patriotic party was, as we have already seen, a pupil of Isocrates, without however bearing, in any remarkable degree, the impress of his master's manner. Though, in general, he co-operated with Demosthenes, in the latter part of their lives differences arose between them; and, when Demosthenes was put on his trial on the charge of appropriating part of the treasure of Harpalus (B.C. 324), he was one of the ten appointed to carry out the prosecution. Demosthenes was fined and imprisoned, but was allowed to escape to Aegina. In the next year Alexander died, and Hyperides organized a confederacy of the Greeks against Alexander's former vice-gerent Antipater, who, after having been besieged in Lamia by the Athenian general Leosthenes, defeated the latter at Crannon, and thus put an end to the 'Lamian war'. The funeral oration over those who fell in this war was pronounced by Hyperides (B.C. 322).

In the judgment of Dionysius, so far as it can be gathered from scattered passages, in the absence of his special treatise on the subject, Hyperides is inferior to Lysias in the choice of words; he praises his power of expression, and, in its artistic elaboration, sets him above Lysias. He also observes that his imitators, by failing to reproduce his well-known gracefulness, as well as his force, became dry and rough in style, as had been the case with the orators of Rhodes, such as

1 For details see Blass iii B 197–218.  
2 de Dinarcho 6 κατὰ τὴν ἐκλογὴν τῶν ὄνομάτων ἡττάται Λυσίου, ib. 7 τὴν λέξεως τὸ λογχρόνον κ.τ.λ., ἄρχαλων κρίσει ν 6 τῆς τῆς φράσεως κατακεκυμένης Λυσίου ύπερηπκώς.
THE ATTIC ORATORS.

Artamenes, Aristocles, Philagrius, and Molon. But the fullest and finest criticism now extant is that of the unknown author of the treatise On the Sublime, who observes that if the points of excellence were judged by their number, instead of their importance,—counted and not weighed,—he would prove superior to Demosthenes. He has all the good points of Demosthenes except his σοφότητα, and all the grace and other excellences of Lysias besides. Towards the close of his elaborate critique, he considers him superior to Demosthenes in wit, agreeing in this respect with the general spirit of Cicero's remark that Hyperides (like Lysias), is regarded as fairly witty, but Demosthenes less so (§ 90). Cicero mentions him with Lysias in the Brutus (67, 68) and also with Aeschines and Demosthenes, describing him in general terms as differing from each of the three (ib. 285, 290). In the de Oratore (iii 28), as we have already seen, he selects acumen as his special characteristic, combining it elsewhere with the mention of his argutiae (Or. 110). He was the favourite model of the Rhodian orators, but their pupil Cicero supplies us with not a single trace of any direct and independent study of his speeches.

The funeral oration of Hyperides, which he delivered over those who fell in the last struggle of Greece against Macedonia, an oration, which in a somewhat fragmentary form has been unexpectedly restored to us from the tombs of Egypt, is itself the latest memorial of the best days of Athenian oratory. Within two months of its delivery, the orator himself was put to death; and the seventh day after, 'the most sad and solemn day of the Thesmophoria', saw the death of Demosthenes.

III. GREEK ORATORY AFTER THE DEATH OF DEMOSTHENES.

Without freedom of speech and action, the practical eloquence of public life cannot continue to exist; and, with the loss of liberty, Athens ceased to be a fitting arena for the fullest exercise of the powers of deliberative oratory. The eloquence which, during the desperate struggle between Athens and Macedonia, had, in the bracing air of keen debate, been brought to the highest degree of perfection by the constant conflict between the leaders of opposing parties in the perpetual

---

1 de Dinarcho 8.  
2 c. xxxiv, Spengel's Rhet. Gr. i 284; quoted at length with other iudicia veterum in Blass, Hyperides (Teubner text), p. xxxii.  
3 ἀράμφος, μὴ τῷ μεγάλῳ.  
4 On Hyperides, see esp. Blass iii 1—72; also Girard, Etudes sur l'éloquence Attique ed. 1874 p. 92—305, and Hager, Quaestionum Hyperidearum capita duo and de Gracilitate Hyperidea.  
6 Throughout the whole of this chapter and the next, I have been much assisted
presence of an acute and highly critical audience, soon began to grow cold and languid when there were no burning questions left for public deliberation. After the death of Demosthenes, or,—as Dionysius, bent upon marking the date by a still more signal historical event, prefers to put it,—after the death of Alexander, the ‘old and philosophic rhetoric’, in other words, Attic eloquence of the original and genuine type, ‘began little by little to droop and die’\(^1\). The decline commenced with a pupil of Theophrastus, Demetrius of Phaleron\(^2\), who, under the rule of Cassander, administered the government of Athens for more than ten years (318—307) with signal success. As his public speeches are only represented by inadequate fragments, we have to rely mainly on Cicero for our knowledge of his oratorical characteristics. He is described as a leading representative of the intermediate style, which combines the minimum of force with the maximum of charm; his diction is marked by a placid smoothness, and is also ‘lit up by the stars of metaphor and metonymy’ (91—92). He is more florid than Hyperides and Lysias (Brut. 285); and, of all the followers of the remissiora genera dicendi, which arose after the death of Demosthenes and his great contemporaries, he is, in Cicero’s opinion, the most polished (De Or. ii 95)\(^3\).

But, before long, an eloquence of another order than that of Athens began to make itself heard in the western regions of Asia Minor and in the neighbouring islands of the Aegean. The coast of Asia had long been lined with flourishing settlements of the Hellenic people, forming what Cicero happily terms ‘a fringe on the robe of barbarism’\(^4\), and keeping their race for many years comparatively unimpaired by the foreign elements which abounded in the ruder civilization of the interior. Under the successors of Alexander the gradual fusion of the Hellenic stock with barbarous races, in conjunction with other causes, led to a degeneracy which made itself felt in the deterioration of taste in many

---

1 De orat. ant. init. \(\xi \\alpha \gamma \chi \alpha \text{ καὶ φιλοσοφος \varepsilon \tau\iota \sigma\iota \alpha \nu \text{ ἀρχα \καὶ παρα\kappa\beta\iota \kappa \alpha \\varepsilon \tau\iota \epsilon \rho \iota \text{ καὶ παραλυθε\iota τος καὶ \\varepsilon \lambda \gamma \Omega \text{. The whole passage is well rendered in Jebb ii 453.}}

2 Brut. 38 ‘hic primus inexit orationem’.

3 Demochares, who is mentioned in the same context, was a nephew and pupil of Demosthenes, and came forward as a public speaker in the year of his uncle’s death; he also wrote, in a rhetorical style, a history of his own times (Brut. 286). In this last passage it is implied that he was an imitator of Demosthenes (as Charisius was of Lysias), and this view is confirmed by the few fragments of his historical works, which are certainly not in the manner ascribed to Demetrius. (Blass, G. B. 20.)

4 de Rep. ii 9 ‘barbarorum agris quasi attesta quaedam videtur ora esse Graeciae’.
parts of the Hellenic world, and not least in Western Asia. In oratory, this found expression, sometimes in an exaggerated tendency towards epigram, but oftener in a certain barbaric pomp of style, a rapid, inflated, redundant, and unduly ornamental oratory, which stood in strong contrast to the sober and sensible, the chastened and self-restrained eloquence of the Attic orators. This account of the undoubted deterioration of taste agrees substantially with Cicero’s remark in the *Brutus* (51) where he avails himself of a happy personification to describe the departure of eloquence from its Athenian home. ‘No sooner had eloquence’, he remarks, ‘set sail from the Peiraeus and traversed all the islands and travelled over the whole of Asia, than she tainted herself with foreign fashions and lost all the wholesomeness and healthiness of the Attic style, and indeed nearly forgot her native language’.

An obscure rhetorician, Santra, whose opinion Quintilian quotes only to reject, ingeniously, but very inadequately, traces the redundancy of the Asiatic orators to their comparative unfamiliarity with the Greek language, which, according to Santra’s view, only gradually found its way into the cities of Asia. Incapable of effectively expressing themselves in direct language, they caught a trick of circumlocution, which they never succeeded in shaking off! In Quintilian’s judgment, the difference of style is more satisfactorily accounted for by the difference of taste which distinguished the Asiatic orators and their audiences, from those of Athens.

Cicero himself insists on tracing it to the influence of the audience, the less cultivated ear of the Carian, Phrygian, or Mysian, tolerating what would never have been endured by the higher refinement of the Athenian (§ 25). But even this explanation is not completely adequate, for the same faults of style are to be found in the rhetorical historians of that age, in writers who, in their origin and in their places of education, though not in the subsequent scenes of their literary labours, were as far removed from one another, and from Asia, as Callisthenes of Stageirus and Timaeus of Tauromenium. We know nothing of the birth-place, or antecedents, of Cleitarchus, the romancing historian, whose claim to be considered as a leading representative of the florid type of Asianism which prevailed about 300 B.C., rests on his having described the exploits of Alexander in a style that was still more inflated than that of his predecessor Callisthenes, who had actually attended the conqueror in his invasion of Asia.

---

1 See, however, Jebb ii 438.
2 xii 16 §§ 16, 17.
3 In the Annals of Jebb’s *Attic Orators*, p. lvii, under the year 300, he is accidentally called ‘Kleitarchos of Soli’; it was not, however, the historian, but a contemporary peripatetic philosopher of nearly the same name, Klearchos, that was born at Soli in Cyprus (Müller’s *Fragm. Hist.* ii 302, referred to by Blass, *G. B.* 45). Cf. Müller *u.s.* 88, 303, 310 (*Kλειταρχός ο Σωλην*); and *Scriptores re-
may therefore be regarded as only another name for a widespread
degeneracy of style, not confined to Asia alone, but owing its name to
the fact that the mixed population of that region supplied the largest
number of its adherents. Even at Athens the same tendency shewed
itself in Demetrius, whose style, as we have seen, was unduly ornate.

The title of the founder of Asiatic oratory is sometimes assigned
to Hegesias of Magnesia, an orator of uncertain date, who probably
belongs to the first half of the third century. Discontented with the
elaborately long and highly artistic periods of Demosthenes, he emu-
lated, with a certain affectation of originality, the plainer style of Lysias
as represented by one of his inadequate imitators, Charisius. He
expressed himself almost exclusively in short and jerky sentences, a
peculiarity which is amusingly parodied by Cicero, and is clearly
exemplified in some of the fragments of his writings. The natural
order of words is often distorted in an awkward manner, and thrown
into what Dionysius describes as 'ignoble forms of rhythm', among
which may be mentioned the double trochee, which is specified by
Cicero as a favourite termination with the Asiatic orators (§ 212). His
misuse of metaphors is only one out of many indications of his want of
taste.

The century between 250 and 150 B.C. is, in the history of Greek
oratory, a time of total darkness. When the light returns, we find the
Asiatic style firmly established. But, by its side, we see at Rhodes
what has been termed an 'Atticizing reaction', imitating certain of the
older types of Attic oratory, and allying itself with a new kind of
rhetoric with more or less Attic tendencies. As compared with the
Attic orators of the best age, with their careful training in the theory of
the art, the Asiatic orators of this later time were men of illiberal
education, practising without method and system that part of rhetoric
which was a merely mechanical craft. Foremost among these were the
two brothers Hierocles and Menecles of the Carian town of Alabanda.
Their date is approximately determined by the fact that in the de
Oratore, the dramatic date of which is B.C. 91, the orator Antonius, who
was in Asia in 98, describes himself as having heard them, doubtless
during that visit, adding that at the time of the dialogue they were still
imitated by all Asia (ii 95). Consistently with this, Cicero describes

rum Alex. 74 (‘Clitarchum in Aegypio
vel natum vel certe vitae partem maiorem
degisse statuerim’).
1 Note on § 226. See also Jebb ii
441-2.
2 de Comp. 4 (quoted on § 226).
3 Cf. Mommsen, Book V chap. xii
4 Dion. Hal. de comp. verb., p. 206
αινησι ς της μεν ἐγκυκλίων παιδείας ἀπει-
ρου, ὡς δ' ἀγοράσων τής ἰπτορίκης μέρος
ὀδοῦ τε καὶ τέχνης χωρίς ἐπιτηδεύοντες
(Blass G. B. 56).
5 Note on § 231.
them in the *Brutus* (325) as flourishing in the years of his own boyhood. Apollonius, however, who is described by Strabo as being with Molon a pupil of Menecles, was heard by the augur Scaevola at Rhodes, on his way to Asia, where he was praetor in B.C. 120 (de Or. i 75). Hence the brothers of Alabanda must have begun to ‘flourish’ at a still earlier time.

The ‘exaggerated unnaturalness’ which was the general characteristic of all Asiatic orators, displayed itself in two different ways, which are distinguished in the *Brutus* (325). The earlier of the two is there described as a pointed and epigrammatic style, marked by neatness and gracefulness, rather than dignity, of expression. This is the style of the brothers of Alabanda. In composition, again, their rhythms were monotonous, and (like Hegesias) they were too fond of finishing their sentences with the double trochee.

The other style is represented by Aeschylus of Cnidos, whom Cicero heard in Asia in B.C. 78, and by Aeschines of Miletus, whom he describes as his own contemporaries. The dramatic date of the *Brutus* is later than B.C. 50, in fact just before the departure of Brutus for the province of Gallia Cisalpina in B.C. 46 (see *Brut. 171*, cf. Jahn on § 11). At this time, the Asiatic orators in question were no longer alive, but their style was adopted ‘over all Asia’. In contrast to that already described, it was marked ‘not so much by a close sententiousness as by a rapid volubility of expression, and not only by a flowing fullness of speech, but also by an embellished and artificial kind of diction’, which attracted the admiration of many, including Cicero himself; but which, in the hands of its later imitators, and possibly even in those of its original inventors, had little, if anything, to distinguish it from turgid and empty bombast. It may fairly be identified with what he elsewhere calls the ‘rich and fatty’ style, encouraged by the unpolished and uncultivated audiences of regions such as Caria, Phrygia and Mysia (Or. 25). In its bondage to beauty of sound, it condescended to eke out its rhythms by resorting to ‘padding’ (§ 230). In delivery, the Asiatic school was marked by an enunciation midway between speaking and singing, the latter being more especially exaggerated in the peroration (§§ 27, 57). The excellences of both varieties of the Asiatic style were apparently combined in the person of Menippus, who, according to the perhaps unduly indulgent verdict of Cicero, was in B.C. 78, *tota Asia disertissimus*, and worthy of being counted an ‘Attic orator’ (**Brut. 315**).

---

1 p. 655.
2 Wilkins, Introd. to *de Or.* p. 43.
3 *Brut.* 316.
4 ib. 325.
5 *Brut.* 325 ad finem, *fuit* (Eberhard *floruit*) and *erat*.
6 * facto* (Ruhnken for *facto*).
7 Cf. Jebb ii 443 and 449, where it is well remarked that ‘Asianism oscillates between bombast and importunate epigram’.
In the second century, the way was prepared for a reaction against the growing degradation of Greek oratory, by Hermagoras of Temnos, who drew up an elaborate system of rhetoric, founded on the rhetorical treatises of his predecessors, with some additions of his own. It concerned itself almost exclusively with *inventio*, with the discovery of arguments as opposed to the style, and it dissected with ingenious subtlety the different kinds of issues raised, more particularly in the forensic branch of oratory. The very fact that it was confined to the consideration of subject matter, which is independent of questions of language, while it neglected the department of style, in which it would have naturally limited itself to Greek alone, made the teaching of Hermagoras readily available for use by Roman students of rhetoric; and, in fact, the rhetoric taught at Rome during the latter part of the second and the earlier part of the first century was almost exclusively founded on his system.

In the last quarter of the second century, two rhetoricians of Alabanda, pupils of Menecles, settled at Rhodes, and founded a school of rhetoric. The first to arrive was Apollonius, whom Scaevola (as we have already seen) found at Rhodes about 120 B.C. The second was Molon, who was afterwards sent by the Rhodians as an envoy to Rome in 81, and was still alive in 78, when Cicero was travelling in Asia and elsewhere, to recruit his health, and to complete his rhetorical studies. The Roman orator’s debt of gratitude to his Rhodian instructor, led him probably to exaggerate the importance of the rhetoricians of Rhodes, whom he describes as a separate and distinctive group; and in this he is naturally followed by Quintilian, who makes them intermediate between the Attic and Asiatic schools. We learn, however, on the thoroughly competent authority of Dionysius, that the Rhodian rhetoricians, and Molon among them, selected as their model the Attic orator, Hyperides. It is true that they do not appear to have succeeded in reproducing his many points of excellence; but their attempt to do so is sufficient to warrant their being regarded, not as an independent school, but as part of the Atticizing reaction against the degenerate Asiatic style of their day. Hyperides being, though not to the same degree as Lysias, a leading representative of the plain style, it is clear that his imitators must have, theoretically at least, approved a plainer style than that of Demosthenes and other Attic orators of a

1 de Inv. i 8, *satis in ea (arte) videatur ex antiquis artibus ingeniose et dilegenter electas res collocasse et non nihil ipse quoque novi protulisse.

2 On the rhetoric of Hermagoras, cf. Piderit’s dissertation; also Volkman’s *Rhetorik*, p. 5, 20ff.; Blass G. B. 84—88; Jebb ii 444—5; Wilkins, *Introd. to De Or.* p. 44.

3 de Or. i 75.


5 de Dinarchus 8.
similarly elevated type; and further, that they had no sympathy with the bombastic variety of Asianism. The Asianism to which they were akin was the epigrammatic variety represented by Menecles, who, it will be remembered, counted Molon himself among his pupils.\(^1\)

During the same time, Athens also was a seat of rhetorical teaching. Some of the teachers were genuine Atticists and devoted admirers of Demosthenes; but most of them could hardly be distinguished from the degenerate Asiatic orators of the day.\(^2\) They did not even belong by right of birth to the city which was the scene of their teaching, but were drawn to the ancient home of eloquence by the spell of its old associations.\(^3\) Among these may be mentioned Menedemus, who knew many passages of Demosthenes by heart, and whom the orator Antonius, when on his way to Cilicia in 98, heard disputing at Athens on the relations of rhetoric to philosophy;\(^4\) Demetrius the Syrian, who was an old man when Cicero studied with him for a while in Athens in 78;\(^5\) Pammenes, who as we shall see in the *Orator* (§ 105) read through, with Brutus, the whole of Demosthenes; and lastly, at a somewhat later time, the younger Gorgias, the unprincipled tutor of the younger Cicero, and, like him, the unworthy bearer of a famous name,—a rhetorician whose work on the figures of speech, with illustrative passages from Demosthenes, Lysias, Hyperides, Lycurgus, and Deinarchus, as well as later orators (including representatives of Asianism), has come down to us in the form of an abridgment from a Latin translation by Rutilius Lupus.

The Atticizing reaction, however, at Rhodes and elsewhere, was not at present strong enough to win the victory over the predominant Asianism. The scene of the struggle was transferred to Rome itself, and was continued, as we shall see hereafter, during the life of Cicero. But it was not until the time of Augustus that the devoted and enthusiastic Atticist Dionysius, who describes the old Attic style as having well nigh disappeared in his own generation, was enabled to welcome the triumphant restoration of a purer taste, and in writing to a Roman friend, gracefully to ascribe this happy transformation to the powerful influence and the commanding example of the mistress of the world.\(^6\)

IV. ROMAN ORATORY. HORTENSIIUS, CICERO, AND THE ROMAN ATTICISTS.

The history of Roman oratory down to the death of Cicero falls into four periods: (1) extending from prehistoric times to the end

---

\(^1\) Blass, *G. B.* 93.
\(^2\) Dionys. orat. ant. *init.*
\(^3\) de Or. iii 43.
\(^4\) de Or. i 85—93.
\(^5\) Brut. 315.
\(^6\) Dionys. orat. ant. 3.
of the second Punic war; (2) from Cato the Censor to the Gracchi and their contemporaries; (3) the age of the orators L. Crassus and M. Antonius; and (4) the times of Hortensius and Cicero. The first shows no traces of Greek influence; the second is partially affected by Greek literature only, to the exclusion of Greek oratory and rhetoric; in the third, Greek oratory and rhetoric slowly work their way into recognition, though even those who are most indebted to them are very far from publicly acknowledging their indebtedness; while, in the fourth, Greek models assume a position of supreme and avowed importance ¹.

A general view of Cicero’s own retrospect of the oratory of Rome may be obtained from the following very brief outline of part of the Brutus:

After a rapid enumeration of the men of mark in the earlier times of Rome who were presumably good speakers (52—60), Cicero adds that the first who deserved not merely to be mentioned as an orator but also to be diligently read and studied was Cato the Censor; and he laments that Cato is neglected even by those who take as their model among Greek orators one who (he ventures to say) is most closely allied to Cato, namely Lysias (61—69). He then enumerates the best speakers among the elder and the younger contemporaries of Cato (77—80, 81—90), mentioning among the latter Gaius Laelius (consul in B.C. 140), the younger Africanus (consul in 147 and 134), and Servius Sulpicius Galba (in 144). In the next age, out of the many orators whose names are recounted, the foremost are the Gracchi, and in particular Gaius Gracchus (tribune in B.C. 123), and next to them Gaius Papirius Carbo (consul in 120). In these may be traced the first beginning of a true art of oratory, such as is brought to a higher perfection in M. Antonius (consul in 99, the grandfather of the triumvir) and L. Licinius Crassus (consul in 95). After an elaborate criticism on these (138—146), their contemporary Q. Mucius Scævolus, the pontifex (who was consul in 95 and died in 82), is compared with Cicero’s friend Servius Sulpicius Rufus (§§ 147—158, praetor in 65). After further details on the oratory of Crassus (158—164) and some of his minor contemporaries (165—172), L. Marcus Philippus (consul in 91) is described as longo intervallo proximus to the two great orators Crassus and Antonius (173); while (not to dwell on others) C. Julius Caesar Strabo (aedile in 90), is praised for his wit (177). Among the younger contemporaries of the last, honourable mention is made of C. Aurelius Cotta (consul in 75) and P. Sulpiicius Rufus (tribune in 88), who selected Antonius and Crassus, respectively, as their models in oratory (201—3); and next to these in merit comes C. Scribonius Curio (tribune in 90, consul in 76, who died in 53, §§ 210—221). As Cicero does not desire to say anything, in his own person, of orators that were still alive (231, 251), he accordingly leaves to Brutus the mention of his uncle Cato (118), and of M. Claudius Marcellus (consul 51, §§ 248—251), and to Atticus the eulogy of Julius Caesar (252—261), reserving for himself little more than a concluding remark in praise of his commentarii (261). He then turns to the consideration of some younger orators, recently deceased, the most notable of whom

¹ Ellendt, eloquent. Rom. hist. § 3.
are M. Caelius Rufus (praetor in 48, § 273) and M. Calidius (praetor in 57, who died in 47, 274—278); and C. Scribonius Curio (tribune in 50, who in 49 died as Legatus Caesaris in Africa, son of the Curio already mentioned; §§ 280—291); and Gaius Licinius Calvus (born 84, died 48). Calvus having been the first to introduce into Roman oratory the attempt to imitate certain particular models among the Attic orators, to the exclusion of all others, Cicero takes occasion to denounce this as resting on a narrow and mistaken view of the full meaning of Attic oratory (284—291). Before returning to Hortensius, Cicero allows himself to be interrupted for a while by Atticus with a gentle protest against the excessive praise he had, it was to be presumed, ironically, bestowed on the old Roman orators; for example on the elder Cato, whom he had, with some reservations, actually compared to Lysias. He meets this protest by disclaiming all intention of irony and by promising at some future time to discuss the old Roman orators more fully. He next gives an account of the career of Hortensius (301—7); and, pressed by Brutus, adds an outline of his own oratorical training and of the varied studies which had contributed towards it (esp. 307—16), besides touching in graceful terms on his own relations to his former rival (317—24). After this we have a more detailed criticism of the style of Hortensius (315—8). In his closing words he dwells on the gloomy prospects of oratory at the time, and especially on the state of public affairs which prevented the high promise of the past career of Brutus from winning an open field for its complete fulfilment (329—333).

Much of the above incomplete outline is necessarily little more than a dry catalogue of names. In the original, a far larger number of orators is enumerated, but many of them are comparatively obscure, and even in the case of the more distinguished, their speeches are now represented by the merest fragments. Accordingly, the tasteful criticisms of Cicero on the various shades of difference in the style of his predecessors, are necessarily thrown away on the modern student, to whom the perusal of the Brutus conveys an impression similar to that produced by a gallery of historical portraits of persons of whom little is known but their names, or by a collection of smart and epigrammatic notices of books that are themselves irretrievably lost. Some of the digressions, where the style expands into an ampler fulness, have, however, a permanent interest. To the student of the Orator, the portions of the dialogue which are of special importance are those that supply us with evidence on the three styles of oratory which successively presented themselves at Rome in the earlier half of the first century B.C., the first in order of time being Asianism as represented by Hortensius; the second, the Rhodian eclecticism of Cicero himself; and the third, the pure Atticism of men like Gaius Licinius Calvus.

1 The scattered criticisms of Cicero have, however, been successfully woven into a fairly consecutive history of Roman eloquence by Ellen dt; and the impulse thereby given to the study of this subject has since led to the publication of Meyer's complete collection of the fragments of all the Roman orators, with the exception of Cicero.

2 e.g. that on the judgment of experts,
The first appearance of Hortensius as an orator was in B.C. 95, in the nineteenth year of his age (Brut. 229, 325, 328), when he pleaded the cause of Africa, in moving for the trial of a Roman governor accused of malversation and corruption in that province. He at once made his mark. 'Like a work of Phidias', says Cicero, 'his ability was no sooner seen, than it was at once admired' (ib. 228). Among those whose approval he won were the consuls of the year, who were themselves most competent judges of oratory, being none other than L. Crassus and Q. Scaevola (ib. 229). As an orator, he was especially precise in the preliminary statement of the points which he was about to discuss, and in the recapitulation of the arguments put forward on either side. Besides this, he had a marvellous memory, a clear and ringing voice, and a gesture that was almost too artificial for an orator. He was also remarkable for his choice and splendid diction, his rhythm of composition and his wealth of language (ib. 302—3). In his younger days, he succeeded in combining in his own style, the characteristics of both the varieties of Asiatic oratory which had successively found followers in Asia itself, the pointed and epigrammatic manner of Menecles, and the flowing volubility of the Milesian Aeschines (325—6); and, although older men shook their heads and lamented the decay of good taste, he pleased the populace and won the admiration of the younger portion of his audience. In the words of Mommsen, 'the Roman public, no longer having the pure and chaste culture of the Scipionic age, naturally applauded with zeal the innovator who knew how to give to vulgarism the semblance of an artistic performance'. But in later life, when the dignity of his years, and the honours he attained, appeared to demand a graver style, the old manner remained, when it no longer became him. After attaining, in the consulship of 69, the height of his ambition, he relaxed the laborious application that had once distinguished him; and while the former neatness of expression and luxuriance of imagination still lingered in his style, they were stripped of the garb of ornament they had once been wont to wear (326—7). In the person of Hortensius, the rich and redundant manner of the degenerate oratory of Asia, found a more than usually favourable opportunity for winning its way in Rome; but, with the changes of fashion there and elsewhere, a more sober judgment and a more refined taste finally declared against it; and

---

his once brilliant reputation soon grew pale before the rising star of Cicero.

Cicero had, in his youth, under the recommendation of Crassus, obtained instruction in Rome from professors and teachers to whom that distinguished orator had himself resorted (de Or. ii 2). These were probably of Greek extraction; among them, at any rate, was Staseas of Neapolis (ib. i 104), who, so far as is known, was the first Peripatetic who took up his residence in Rome. He was at the same time familiar with the orator Antonius, often applying to him for information, so far as his youth allowed him to approach a personage of such distinction (ib. ii 3). In law, he had had the guidance of the ablest jurist of the day, Q. Mucius Scaevola, the Augur; on whose death (after 88 B.C.), he had resorted to another great jurist, the Pontifex Maximus of the same name, whom Crassus, his colleague in many public offices, describes in the de Oratore as ‘the most eloquent of lawyers and the most learned of orators’ (i 180). Meanwhile, he had been assiduous in his attendance in the forum, listening to the best speakers of the day, and daily spending his time in writing and reading, and in private declamation, without however confining himself exclusively to such oratorical exercises (Brut. 305, B.C. 90). Of the three years from 86 to 84, he says: ‘hoc tempore omni noctes et dies in omnium doctrinarum meditatione versa-bar’ (ib. 308). During this time he was working hard at dialectic and other subjects, with the Stoic Diodotus, for many years an inmate of his house (ib. 309); and was also declaiming daily, often in Latin, but still more frequently in Greek, ‘vel quod Graeca oratio plura ornamento suppeditans consuetudinem similiiter Latine dicendi adferebat, vel quod a Graecis summis doctoribus, nisi Latine dicerem, neque corrigi possem neque doceri’ (310). It was not until 81 B.C., when he was 25 years of age, that he undertook his first cause, among the earliest of his speeches being the pro Quintio, in which the speaker on the opposite side was Hortensius. It was at this time that he attended the instructions of Molon, who, in the dictatorship of Sulla (B.C. 81), had been sent by the Rhodians to represent their claim for a recognition of their loyalty to Rome in her war against Mithridates; and who, on that occasion, addressed the senate in Greek to thank them for the friendship they had shewn toward the land of his adoption. In the next year, Cicero defended Sextus Roscius Amerinus in a speech that was so successful that thenceforth ‘there was no cause that was too important to be entrusted to his care’ (Brut. 312). But after two years of active work as a public speaker, his unremitting exertions began to endanger

1 Rhodes was not the ‘native state’ of Molon, as implied in Forsyth’s Cicero, p. 30.
his health. He himself describes his personal appearance at this time, his long and slender neck, his thin and feeble frame,—‘a form and habit of body’, he adds, ‘which cannot be accompanied by hard work and great exertion of the lungs, without (it is thought) imperilling life itself’. The alarm of his friends was increased by the fact that he used to speak without any relaxation, or variation, of delivery, with his voice strained to its utmost pitch and his whole body intensely agitated (ib. 313). He came to the conclusion that by managing his voice better and changing his manner of delivery, he might learn to speak in a more temperate style and thus avoid further danger to his health. With this general object in view, he started on a course of travel in Asia. On his way, he stopped at Athens, where, besides cultivating his taste for philosophy, he for some time exercised himself diligently in oratory under Demetrius Syrus, whom he describes as ‘veterrum ac non ignoblem dicendi magistrum’ (315), although, to ourselves, he is otherwise unknown. After this, he traversed every part of the province of Asia, where he was welcomed by the principal orators, and joined them in their rhetorical exercises. Foremost among these was Menippus of Stratonicia in Caria, in Cicero’s opinion, ‘tota Asia illis temporibus disertissimus, et si nihil habere molestiarum nec ineptiarum Atticorum est, hic orator in illis numerari recte potest’. He was also constantly in the company of Dionysius of Magnesia (either in Lydia or Caria), Aeschylus of Cnidus in Caria, and Xenocles of Adramyttium in Mysia, who were ‘reckoned among the first rhetoricians in Asia’. Not content, however, with these, he went to Rhodes, and attached himself once more to Molon, who was not only excellent as a pleader and a writer, but also particularly judicious in remarking and correcting the faults of his pupils, and who succeeded in putting some restraint on the undue redundancy of Cicero’s youthful style. After an absence of two years, he returned to Rome at the age of 30, a more practised speaker and almost a new man, with his lungs strengthened, his frame moderately expanded, the vehemence of his voice abated, and his style matured (316).

At this stage in his rhetorical development, it is unnecessary to pursue any further the minuter details of his career. From this time forward he stands forth in Rome as the representative of the eclectics of Rhodes, who, although (as we have seen) not without certain sympathies with the Asiatic school, were mainly imitators, and not entirely successful imitators, of the Attic style of Hyperides. Cicero himself repeatedly shews a certain tenderness in his references to Asianism which proves that he was naturally by no means averse to some of the charac-

1 Brut. 316, quoted on § 107; Forsyth’s Cic. p. 33.
teristics of that style. It is true that for the choppy and jerky sentences, and the general bad taste, of Hegesias, he expresses the most supreme contempt (Or. 226, 230); but he deals very gently with Menippus (Brut. 315); with Dionysius, Aeschylus, and Xenocrates, who were counted as ‘in Asia rhetoribus principes’ (316); and with their predecessors, Hierocles and Menecles, ‘quorum utriusque orationes sunt in primis, ut Asiatico in genere, laudabiles’ (325). In the Orator we shall find the last two described as ‘minime contemptu’; etsi enim a forma veritatis et ab Atticorum regula absunt, tamen hoc vitium compensant vel facultate vel copia’ (231); and in the Brutus the ‘Asiatici oratores’ are ‘non contemptu’ quidem, nec celeritate nec copia, sed parum pressi et nimis redundantes’ (51). We have only to compare such faltering language with the robuster and sterner Atticism of Dionysius of Halicarnassus, and we shall see at once the wide difference between them in their attitude towards the degenerate Asiatic style. Dionysius denounces it as ‘intolerable with its theatrical shamelessness’, as ‘ill-bred, unphilosophical and illiberal’, as ‘vulgar, ignorant, and intemperate’. We feel as if Cicero, with his vast command of language, allowed his sober judgment to be warped by a preference for a more luxuriant and emotional kind of oratory than is consistent with an undivided devotion to the original models of Attic eloquence*. Thus, in practice, he followed his natural bent, though, in theory, he sided with the Atticizing aims of the Rhodian eclectics. And not only so, but in his rhetorical treatises, he repeatedly calls attention to the Attic orators as presenting the highest type of eloquence*; and, in so doing, he doubtless contributed much towards raising the standard of oratorical taste among his Roman readers. At a time when students of ancient literature were still wavering in their opinions as to which of all these orators was the first, Cicero, while he was himself fully alive to the merits of Lysias and Isocrates, of Aeschines and Hyperides, protested resolutely against the imperfect imitation of any one of the customary models of Attic diction, and insisted strongly, and with perfect justice, on the pre-eminent claims of Demosthenes.

The Roman Atticists, like the Atticizing Greeks of the same epoch, did not agree in their choice of a model. Their selection sometimes even fell upon a writer who had no claims to be considered an orator at all. Such, for example, was Xenophon, whose Oeconomicus Cicero had

---

1 de orat. ant. inil. ἀφόρτης ἀναιδεία
theatricē kai ἀνάγωγος kai oúte philosofías
oú' ἀλλος ταῦταίματα σοφεύον μετεληφθείσα
ἐλευθερον, and afterwards φορτική και
ὀξυμένη, and lastly ἀμάθης and μαινομένη


2 On some cognate points see pp. lxii—
iv.

3 de opt. gen. 7 ‘est autem (genus optimum oratorum), tale quale floruit Athenis’.
IMITATORS OF THUCYDIDES.

himself translated in his youth, and of whose simple charm he confesses himself fully conscious. But the narrator of the March of the Ten Thousand had apparently only one stray follower among the Atticists of Rome,—one to whom Cicero only alludes, without mentioning his name (§ 32). Xenophon is, in any case, far from being a perfect pattern of Attic usage. He need not therefore detain us any longer from proceeding to consider some of the truer models of Attic style.

Others were ambitious enough to attempt to imitate Thucydides, an author whose ‘candour of judgment and dignity of style as a narrator of events, make him’, says Cicero, ‘an appropriate model for the historian, but not for the pleader’. ‘Forensic oratory he never touched; and, as for the numerous speeches he has inserted in his history, I am in the habit’, he adds, ‘of commending them; but as for copying them, I neither could if I would, nor indeed would if I could’.

His style, in Cicero’s view, is in fact too harsh and antiquated; ‘had he lived later’, he continues, ‘he would, like good wine, have been more mature and more mellow’. The prose of Thucydides, he similarly insists in the Orator, belongs to a comparatively imperfect and immature stage of development (§ 31). His speeches may not, indeed, have been a happy model for a Roman orator to select for exclusive imitation, and we may accept the statement that their imitators were far from successful; but we may fairly regard these aspirants after the historian’s manner as opponents of a too elaborately rhythmical prose. For, although the prose of Thucydides is to a large degree consciously artistic in its perpetual balance of words poised against one another for effective contrast, and in its compact combination of inter-dependent clauses, it is not distinguished either for euphony of diction, or for the rhythm of well-rounded sentences, or for periods that close with harmony of cadence. But his unsuccessful imitators were of no service towards the improvement of Roman oratory; in the field of historical composition, it was reserved for Sallust to shew what degree of success could be attained by Latin prose in the endeavour to emulate his brevity and conciseness.

A truer instinct guided those who, as the cultivators of a pure and undiluted Atticism, in opposition to Asianism of every kind, selected for their model one or other of the Attic orators; and among them, in particular, either Lysias or Hyperides. Thus the well-known patron of Tibullus, M. Valerius Messala Corvinus, who is known to have trans-

2 Brut. 287—8, quoted in note on § 30.
3 The conciseness of Sallust is disputed by Scaliger and Merivale. See further in A. M. Cook’s ed. of the Brillium Catu-

linae, p. xxxvii.
4 Brut. 67 ‘Hyperidae volunt esse et Lysiae’.
5 The date of his birth is uncertain; supporters have been found for dates as various as 74, 69 and 69 B.C. (Meyer,)
lated into Latin the speech of Hyperides in defence of Phryne at Eleusis\(^1\), was himself presumably an imitator of that orator. But the leading spirit among these stricter Atticists was the orator and poet, Gaius Licinius Calvus. Born in 82, twenty-four years after Cicero, he died in 48, at the early age of thirty-four. As a poet he is constantly associated with Catullus; and, like him, he founded his poetic style on Greek models. It is Catullus who presents us with a lively trait of the energetic eloquence of his diminutive friend when engaged in the prosecution of Vatinius:

Risi nescio quem modo e corona
qui cum mirifice Vatiniana
meus crinina Calvus explicasset,
admirans ait haec manusque tollens,
Di magni, salaputum disertum\(^2\).

On one of the three occasions when he prosecuted Vatinius\(^3\), he was so vehement and energetic in his harangue that his speech was interrupted by the rising of the defendant himself, who, turning to the court, exclaimed: ‘rogo vos, iudices; num si iste disertus est, ideo me damnari oportet?’\(^4\) The elder Seneca, who has preserved this and other striking anecdotes of Calvus, adds that he resembled Demosthenes, in so far that in his composition there was no calm and quiet, but all was struggle and excitement; though he sometimes used a gentler style, as in the pathetic peroration beginning: ‘credite mihi, non est turpe misereri’.\(^5\) Again, Quintilian, after quoting from Demosthenes a well-known instance of \(\alpha\lambda\iota\mu\alpha\varepsilon\), caps it with another from Calvus\(^6\). These examples are enough to shew that his style was not exclusively formed on that of Lysias; but we know that Lysias was \textit{par excellence} the model among the Atticists of Cicero’s time, and that the foremost of these Atticists was Calvus. In writing of his oratorical style in the \textit{Brutus}, two years after his death, Cicero observes that, while he was more accomplished in literature than the younger Curio, he had also a more accurate and exquisite style; and although he handled it with skill and elegance, he was too minute and nice in his self-criticism; losing the very life-blood of style for fear of tainting its purity, and cultivating too scrupulous a taste to win the approval of the general public\(^7\). Cicero had already

\textit{Orat. Rom. Fragm.} p. 504). Cicero, ad Att. xii 32, implies that he was \textit{a iuvenis} at Athens in b.c. 45–44. Tacitus (dial. de or. 18) says of his style: ‘Cicerone mitior Corvinus et dulcior et in verbis magis elaboratus’.

\(^1\) Quint. x 5 § 3.

\(^2\) Cat. 53. Cf. Seneca, \textit{Controv.} vii 4 § 7 parvulus statura.

\(^3\) B.c. 58, 56 and 54 (Meyer, p. 474).

\(^4\) Seneca, \textit{l.c.} § 6; ib. § 7 ‘solebat praeterea excedere subsellia sua et impetu latus usque ad adversariorum partem transcurrere’.

\(^5\) ib. § 8.

\(^6\) Quint. ix 3 § 56.

\(^7\) Brut. 283.
written to his friend Trebonius, in December 47, explaining how it was
that in a letter to Calvus, which had accidentally got abroad, he had
expressed so favourable an opinion of him, and adding that Calvus had
made an error of judgment in the choice of his style, and that, with all
his literary accomplishments, he was wanting in force. Tacitus refers
to certain letters, now lost, which were addressed by Calvus and Brutus
to Cicero, from which it appears that the latter regarded Calvus as ex-
sanguis and aridus. Again, the elder Seneca describes him as having
long striven, on very unequal terms, with Cicero for the palm of elo-
quence; and Quintilian observes that 'some prefer Calvus to all other
speakers; his language, always grave, moral, chastened, is not seldom
forcible too; he imitated the Attics, and might, with longer life, have
enriched his style.' The position of Calvus as a leader of a party is
clearly implied by Cicero's criticism that he 'not only went wrong him-
self, but also led others astray' (Brut. 284). It is generally assumed by
modern writers that his model was Lysias; this is nowhere expressly
stated; but it may be fairly inferred that the followers of Calvus, who
have just been alluded to, are the same as the imitators of Lysias
mentioned elsewhere. The language applied to the former group in the
Brutus (285) agrees with that applied to the latter in the Orator (28).
Both alike are charged with having a narrow and imperfect view of the
true nature of Attic style, with confining their attention to one character-
istic alone, that of 'plainness', to the neglect of all the other examples
of varied excellence which are presented by the foremost Attic orators.
Among the more obvious merits of Lysias were the purity of his diction,
and the simplicity of his composition. His Roman imitators, supposing
that these were easily imitated, aimed exclusively at these, to the neglect
of his other merits. Of his truth to character, his faithfulness to nature,
and his consummate skill in concealing his art, they were entirely un-
conscious; while his subtle and evanescent charm could not be caught
and reproduced by his rude Roman admirers. Those who found them-
selves repelled by the studiously rhythmical and elaborately Isocratean
style of Cicero, were probably attracted to Lysias, not merely by his
apparent easiness, but also by his refraining from any elaborate striving
after periodic rhythm; but the cold and dry manner of these inadequate
imitators of imperfectly apprehended models failed to win the ear of

1 ad Fam. xvi 21 § 4 'genus quoddam
sequebat, in quo iudicio lapsus, quo
valebat, tamen assequebatur, quod pro-
baret. multae erant et reconditae lite-
rae, vis non erat'; cf. Quint. x 2 § 25
'judicium Calvi'.
2 dial. de or. 18, al. attribitus.
3 Controv. vii 10 § 6.
4 castigata in Halm's text, and Mayor's:
custodita, 'guarded'; in Bonnell's, is ap-
parently followed on p. 48 of Mayor's
'Argument' of Quint. x 1 § 115, from
which the above abstract of Quintilian's
criticism is mainly taken.
Roman audiences which were still under the magic spell of the musical periods of Cicero

V. Cicero's Rhetorical Works.

The earliest rhetorical work of Cicero was the de Inventione, in two books. It was a transcript of the ordinary theoretical rhetoric of the schools. Of the five parts into which rhetoric was commonly divided, the first of which tells us what to say, and the remainder how to say it, the first alone is treated in this work. It was probably written during the absence of Sulla in Asia (87–83), and was only a juvenile work, with no pretensions to originality, being founded almost exclusively on the current rhetorical system of Hermagoras. It frequently coincides with the treatise ad Herennium, often reproducing the same rules in almost the same phraseology and even sometimes illustrating them by the same examples. Cicero's own opinion of this juvenile effort was not high; as may be seen from his describing it in one of the best productions of his maturer years as 'ea quae pueris aut adulescentulis nobis ex commentariolis nostris incohata ac rudia exciderunt'.

This description is taken from the opening pages of the first of his greater rhetorical works, the three books of the dialogue de Oratore. This was written in B.C. 55, in the fifty-second year of the author's life.

The principal parts are assigned to Crassus and Antonius, the two great orators of the age immediately preceding his own. At first, the conversation turns on the subject-matter of oratory, and the degree of intellectual culture required by the perfect orator. While Antonius narrows its domain to the art of good speaking, Crassus, the representative of Cicero's own opinion, assigns to it far wider limits and insists on the orator's being familiar with the whole circle of the arts, in fact 'taking all knowledge to be his province'. In the second book, Antonius dilates on the subject of inventio (i §§ 41–307); and, after a digression on wit and humour, assigned to one of the minor interlocutors, completes his exposition by dwelling on the themes of 'arrangement' (§§ 307–333), and 'memory' (§§ 350–361). In the third, Crassus sets forth the rules of propriety and elegance of diction (iii §§ 37–213) and concludes with the subject of 'delivery' and 'action' (§§ 213–228).

1 Brut. 289 'cum isti Attici dicunt, non modo a corona, quod est ipsum misera-bile, sed etiam ab advocatis reliquuntur'; de Opt. Gen. Or. ii 'quoniam non-nulloorum sermo iam in crebruit, partim se ipsos Artice dicere, partim neminem nostrum dicere, alteros neglegamus; satis enim eis res ipsa respondet, cum aut non adhibeantur ad causas aut adhibiti derideantur'; Tusc. Disp. ii 3 'qui iam conticuerunt ab ipso foro irrisi'.
2 inventio, elocutio, distributio, actio and memoria (cf. note on § 54).
3 On the auctor ad Herennium see Ramsay's art. on Cic. in Smith's Dict. of Biogr. (1844) i p. 726–7; Kayser's ed. of 'Cornificius' 1854, and art. in Philo-logus 1858 p. 271–9; and Spengel in Rheinisches Museum 1861 p. 301–413; also the excellent summary in Wilkins' Introd. to the de Or. p. 51, and Weidner's prolegomena to the de Inv. (Berlin, 1878), quoted by Wilkins in his Addenda.
4 De Or. i 5; Quint. ii 15 § 6.
DE ORATORE. BRUTUS.

The *de Oratore* conveys, in a style that has long been deservedly admired, the ripe results of Cicero's practical experience in the public exercise of the art in which he was so great a master. The rhetorical teaching of the schools is here laid aside for the lessons he had learnt in actual life, the points of general interest handled with breadth of treatment and lightness of touch, and enlivened with all the play of dramatic effect, in a dialogue which is discursive without being straggling, and orderly without being obtrusively systematic. In the opinion of no mean judge of style, it is 'the most finished perhaps of Cicero's compositions. An air of grandeur and magnificence reigns throughout. The characters of the aged Senators are finely conceived, and the whole company is invested with an almost religious majesty'.

After an interval of nine years he resumed his rhetorical works in the dialogue entitled *Brutus de Claris Oratoribus*. The interlocutors are Brutus, Atticus, and Cicero himself. The preface consists of reflexions on the death of Hortensius (Aug. B.C. 50), of which Cicero had first heard at Rhodes on his return from his proconsulship,—a death which had in a timely hour removed his friend and former rival from the miseries of the then impending civil war. The scene of the dialogue is laid on the little lawn beside the statue of Plato in Cicero's Tuscan villa, at a time when Rome is anxiously waiting for news of Caesar's doings in Africa, and Brutus is on the eve of his departure for the province of Cisalpine Gaul (§ 171). Among the opening topics of conversation, we find an allusion to the letter of prudent counsel and friendly consolation which Brutus had sent to Cicero from Asia, not many months before, and also to the chronological work of Atticus on the annals of Rome. In the course of the dialogue we have not only a brief review of the history of Greek oratory, which has supplied us with part of the materials for some of the preceding pages; but also a more elaborate account of the oratory of Rome, an abstract of which has already been given (p. xxxix).

Three of his minor rhetorical works may here be briefly touched upon. The *Partitiones Oratoriae*, which probably belongs to the same time as the *Brutus* and the *Orator*, consists of a kind of catechism of rhetoric thrown into the form of answers given by Cicero to questions put by his son. It is only about half the length of the *Orator*, and is confined to the consideration of the elementary subdivisions and other subordinate details of rhetoric. But, although limited in its scope, it is justly regarded as the most systematic and perspicuous of his rhetorical works.

Briefer still is the *libellus de optimo genere oratorum*, which in its subject is still more closely connected with the *Orator* and *Brutus*, and may be assigned to the same date. It is the preface of a Latin rendering of the speech of Aeschines *contra Ctesiphontem*, together with the reply of Demosthenes in the *de Corona*. The rendering itself is now lost, but the preface, which contains many polemical allusions to the Atticists of the day, proves that the writer's purpose is to present his readers with specimens of what, in his own opinion, are truer models of the Attic style.

Lastly, we have the *Topica*, which is a treatise on rhetorical commonplace, about a third of the length of the *Orator*. It purports to be an abstract of Aristotle's teaching on the same subject, largely interspersed with original matter. A curious fact connected with the composition of this compendium is that it was drawn up from memory in the short space of eight days, while Cicero was sailing from Velia to Rhegium, between the 20th and 28th of July, B.C. 44. In the complete series of his rhetorical works, the last is occupied with the same general theme as the first, namely, the invention of arguments, which, in Cicero's view, as in that of Aristotle, is the very foundation of the art.

We have seen that, in the *de Oratore*, Cicero had delineated the general course of education and self-culture through which alone, in his opinion, excellence in oratory was attainable; and that, in the *Brutus*, he had traced the history of oratory down to his own times, in the endeavour to find how far the highest aims of oratory had been hitherto attained by individual orators. It still remained for him to draw the portrait of the ideal orator, to set forth the pattern of perfect eloquence. Lingering no longer on the path that leads to the lofty summit, and looking back no more on the course of those who in by-gone days had attempted to attain it, he now crowns his work with the high endeavour to delineate the summit itself. The path by which it is approached is as 'long and steep and rugged' as the path of Virtue in Hesiod's description,

\[
\text{μακρός τε καὶ ὀρθως οἴμος ἐπ' αὐτῆν,}
\]
\[
καὶ τρηχῆς τὸ πρῶτον,
\]

but it may be doubted whether even Cicero himself, in the plenitude of

---

1 Top. 1. See Brandis in *Rheinisches Museum*, iii 547; J. Klein, *de fontibus Top. Ctc.*., 1844; M. Wallies, 1878 (who considers Antiochus of Ascalon to be Cicero's main authority in this work); and C. Hammer, 1879 (Bursian-Müller's *Jahresbericht* xiv 200, xxii 218).

2 ad Fam. vii 20 and 19. During the voyage, Cic. landed at Vibo, where he apparently spent two nights at the house of his friend Sica (ad Att. xvi 6; Abeken's *Life and Letters of Cic.* p. 414—6, English ed.).
his powers, and with all the marvellous facility he had acquired as a trained and practised orator, would have dared to add,

\[ \rho\gamma\delta\iota\gamma \tau' \alpha' \varepsilon\pi\epsilon\tau\alpha \pi\epsilon\ell\epsilon\iota \chi\alpha\lambda\epsilon\tau\eta \pi\epsilon\rho \varepsilon\omicron\omicron\alpha. \]

Bust of Cicero in the Royal Museum, Madrid.

VI. The Orator of Cicero.

The Orator was written in B.C. 46, in the same year as the Brutus, when Cicero had attained the age of sixty. It was an eventful time in the history of Rome. The civil war, which had already lasted for four years, had virtually closed at Thapsus with the victory of Caesar over the remnant of the Pompeians in Africa. The old order had come
to an end when, after that decisive battle, the stern republican, Cato, died by his own hand. Cicero, who had already submitted himself to Caesar, and, in the month of June B.C. 47, had returned to Rome, was dividing his time between his house on the Palatine and his villa at Tusculum, burying himself in his books, and awaiting the issue of the war. On the arrival of the news of Cato’s death, he was asked by Atticus and others to compose a panegyricon upon him. Cato’s nephew, Brutus, attempted the difficult duty, in what Cicero regarded as an inadequate manner; and we find Cicero writing to his friend Atticus in evident embarrassment at the perplexing problem which now presented itself for his own solution. He could hardly be true to Cato without giving offence to Caesar. Nevertheless, he accomplished his perilous task; and, at the time when he wrote the Orator, was looking forward to the result with no slight apprehension. The sequel shewed that his fears were needless. In the following year Caesar himself replied in a pamphlet entitled Anti-Cato, in which he generously commended Cicero’s eloquence, and praised his public career, comparing him to Pericles and Theramenes. Writing to Balbus from Spain, he observed that Cicero’s Cato, which he had often read, had taught him a lesson in fulness of style; but when he read the Cato of Brutus, he fancied himself a good speaker, in comparison.

The publication of the Orator is definitely referred to in another letter to Atticus, where, borrowing a line from Terence, he congratulates his old friend on having sufficient leisure to read the Orator; and says that it will add to his pleasure if Atticus will kindly correct in his own copies, and cause his copyists to correct in those intended for others, the slip that the author had made in assigning to Eupolis a quotation from Aristophanes. He afterwards wrote to another friend to tell him how delighted he was with his approval of the work, adding that it

---

1 Suringar’s Annales Ciceroniani, p. 753.
3 ad Att. xii 4 (from Tusculum, April B.C. 46), de Catone προβλημα Ἀρχι-

υδέην est &c.
4 Phlt. Cir. 39.
5 ad Att. xiii 46 § 2. See notes on § 35.—It is natural to suppose, that the 

lapis Catonis of Cicero was essentially a prose work; and this supposition is con-

firmed by the general purport of Caesar’s criticism, above quoted. This would

hardly be worth mentioning but for the fact that a recent contributor to the Phil-

ologus (xlii p. 181, 1882–4) has hazarded the suggestion that it may have been,

partially at least, composed in verse. This conclusion is founded on a passage

referring to Cato, in Tusc. Disp. v 4 § 4,

where, by the insertion of a word from the immediate context, the writer in

question, cuius nomen honoris causa praeterco, obtains the following phrase:

[omnia] despiciens casus contemptui humanos,’ adding that ‘the verse so obtained

is perhaps not without a literary interest’. It is apparently perfectly possible for a

scholar of considerable learning and a-

bility, to forget the quantity of the first

word of the Ars Poetica of Horace.

6 ad Att. xii 6 § 3 (quoted in note on

§ 29).
CIRCUMSTANCES OF ITS COMPOSITION. liii

contained whatever criticism he had a right to offer on the subject of oratory, and that he was content to stake his reputation upon it. In the year of its publication, although he had ceased for a while to take any part in public affairs, his love of oratory was still as ardent as ever. Writing to Brutus in the early part of the year, he describes it as 'hoc studio nostro, quo etiam nunc maxime delectamur' (ad Fam. xiii 10 § 2). Part of his time was devoted to giving rhetorical instruction to orators of less experience than himself. Among the grown-up pupils, the *grandes praetextati*, whom he was now instructing, were his son-in-law, Dolabella, and three others who, in different degrees owed allegiance to Caesar, Cassius who, two years later, conspired against him, and Hirtius and Pansa, who were to fall in 43, fighting against Antonius, on the same side as Caesar's heir. In one of the amusing letters to Paetus written about this time from Tusculum, after news had arrived of the death of Cato, to which he makes a brief but feeling reference in another part of the letter, he pleasantly compares himself to the younger Dionysius, who, after being banished from the throne of Syracuse, is said to have opened a school at Corinth. After adding that the practice of declamation conduces to the recovery of his health, and that, but for such exercise, his oratorical powers, such as they were would have wasted away, he tells his friend in conclusion that if he comes himself, he shall have in Cicero's school of rhetoric an undermaster's chair, with a comfortable cushion, next to the chair of the master himself (ad Fam. ix 18). Soon after, he writes again, this time from Rome, describing his daily life as follows: 'mane salutamus domi et bonos viros multos, sed tristes, et hos laetos victores, qui me quidem perofficiose et peramanter observant: ubi salutatio defluit, litteris me involvo, aut scribo aut lego; veniunt etiam qui me audiant quasi doctorum hominem, quia paulo sum quam ipsi doctor. inde corpori omne tempus datur' (ad Fam. ix 20 § 3).

. The title *Orator* is given to the treatise by Cicero himself. In May 44, he writes to Trebonius: 'Oratorem meum—sic enim inscrpsi—Sabino tuo commendavi' (ad Fam. xv 20 § 1). In the same year, in the preface to the second book of the *de Divinatione* § 4, he enumerates his *libri oratorii* in the following order: 'ita tres erunt de Oratore, quartus Brutus, quintus Orator'. Elsewhere, however, when referring to

1 ad Fam. vi 18 § 4 'Oratorem meum tanto opere a te probari vehementer gaudio. mihi quidem sic persuadeo, me quidquid habuerim iudici de dicendo illum librum contulisse. qui si est talis, qualem tibi videri scribis, ego quoque aliquid sum; sin aliter, non recuso quin quantum de illo libro, tantumdem de mei iudici fama detrahatur'.

2 Suet. de rhet. 1 ; cf. note on § 142.
the subject rather than the title, he twice describes it in phrases such as: ‘scripsi de optimo genere dicendi’.

The person to whom it is dedicated is M. Junius Brutus, the son of the tribunus plebis of that name in 83 B.C., and Servilia, the half-sister of Cato. It was under Cato’s training that he had been brought up, and he had accompanied him on his mission to Cyprus in 58, the year of Cicero’s exile. It was probably during this journey that he saw at Rhodes one of the master-pieces of the painter Protogenes. He was 21 years younger than Cicero, and he had come under the orator’s notice in connexion with the trial of Milo for the murder of Clodius, when Brutus composed, as a rhetorical exercise, a defence of Milo, in which he took the perilous line of arguing that Milo had proved himself a benefactor to the State by killing Clodius. When his father-in-law, Appius Claudius Pulcher, the brother of Cicero’s enemy Clodius, became proconsul of Cilicia (in 53 and 52 B.C.), he went abroad with him, and when the proconsul at the close of his term of office was accused of maiestas and ambitus, Brutus, with Hortensius, spoke in his defence and secured his acquittal. Upon Cicero’s succeeding to the province in 51, Brutus was recommended to his good offices by Atticus, who assured his friend that ‘if he brought back from his province nothing but the good-will of Brutus, that alone would be enough’; and strongly urged him to help Brutus in securing the payment of the sums due to him from the unfortunate king of Cappadocia, as well as from certain Salaminians in Cyprus to whom he had lent money at an exorbitant rate of interest.

Cicero’s growing friendship for Brutus was sorely tried by these two transactions, and especially by the latter. It is curious to trace in his letters the gradually increasing coldness of his references to him. At first he writes of him to Atticus in the warmest language: ‘Brutum, quem non minus amo quam tu, paene dixi quam te’ (v. 20, § 6). There is a colder tone in the words: ‘Brutum tuum, immo

---

1 ad Fam. xii 17 § 2 to Cornificius (sub finem 708 = 46 B.C.), ‘proxime scripsi de optimo genere dicendi, in quo saepe suspicatus sum te a iudicio nostro, sic silicet, ut doctum hominem ab non indocto, paulum dissidere: huic tu libro maxime velim ex animo, si minus, gratiae causa suffragere’; cf. ad Att. xiv 20 § 3 quoted on p. lix. (The work referred to in both cases is doubtless the Orator and not the preface to the lost translations from Dem. and Aesch. which bears a very similar name: de optimo genere oratorum prae-fatio.)

2 Brutus was adopted by his uncle Q. Servilius Caepio, and sometimes bore his name (ad Fam. vii 21, ad Att. ii 24 § 2, Phil. x 25, 26).

3 See note on § 5; and cf. Plutarch’s Cato c. 36 and Brutus c. 3.

4 Quint. iii 6 § 93. Asconius on Cic. pro Milone p. xxi of Burton’s ed. (1881).

5 Brut. 230, 324.

6 Ad Att. vi 1 § 7.

7 Ad Att. v 18 § 4, 20 § 6, vi 1 § 3, 2 §§ 7, 3 §§ 5.

8 ib. v 21 § 10, vi 1 §§ 5—7, 2 §§ 7—9.
M. JUNIUS BRUTUS.

nostrum, sic enim mavis’ (vi 2 § 7); and again, ‘minime in isto negotio Brutum amasti; nos vereor ne parum’ (ib. § 9); and we find that meanwhile he has had reason to complain that Brutus, though using the most courteous phrases about Cicero to Atticus, is in the habit of addressing Cicero himself, ‘etiam cum rogat aliquid, contumaciter, arroganter, ἀκονωστήτως’ (vi 1 § 7). Lastly, in referring to the way in which he had dealt with the transaction at Salamis, which he had timidly allowed to devolve on his successor, he writes: ‘habes meam causam, quae si Bruto non probatur, nescio cur illum amemus; sed avunculo eius certe probabitur’ (v 21 § 13). Nevertheless, shortly afterwards he speaks of him in the highest terms, in congratulating Appius Claudius as follows on the support of Pompeius and Brutus in his trial: ‘laetor virtute et officio cum tuorum necessariorum, meorum amicissimorum, tum alterius omnium saeculorum et gentium principis, alterius iam pridem iuventutis, celeriter, ut spero, civitatis’ (ad Fam. iii 11 § 3). Some allowance must of course be made for the fact that Cicero was writing to the father-in-law of Brutus, a man for whom he had no real sympathy, but with whom he was at the time particularly anxious to be on the best terms possible.

In the civil war that broke out in 50, Brutus took the side of Pompeius (Plut. Brutus 4). In May 48, when the decisive battle of Pharsalia was approaching, Cicero writes from the camp of Pompeius: ‘Brutus amicus; in causa versatur acriter’ (ad Att. xi 4 § 2); and, in the battle itself, at which Cicero was not present, having already started for Italy, Brutus fought on the side opposed to Caesar, who before the fight gave orders to his officers to spare the son of Servilia, and after the victory, generously forgave him. Towards the close of the following year the leader against whom he had fought, entrusted him with the government of Gallia Cisalpina (ad Fam. vi 6 § 10), the very district in which the father of Brutus had, thirty years before, been put to death by the orders of the general on whose side the son had felt himself called upon to serve against Caesar.

Caesar himself was wont to say of Brutus: ‘magni refert hic quid velit, sed quicquid vult, valde vult’ (ad Att. xiv 1 § 2). Brutus was a man who, in public action, was slow to move, but, as the Ides of March were destined two years afterwards to prove in a terrible manner, stern and inflexible when his resolve was taken. As a friend, he was too coldly logical to be entirely loveable; and, to a sensitive and impulsive being like Cicero, the hard and rigid personality of Brutus must at times have been peculiarly ‘oppressive’¹. As a student, he had not

¹ Cf. Joseph Mayor’s ed. of Cic. de Nat. Deorum, i p. xliii.
only great natural gifts, but also remarkable powers of work, with a singular capacity for concentrating himself in the midst of distractions,—spending (for example) the eve of the battle of Pharsalia in drawing up an abstract of Polybius. In oratory, though not on all points at one with Cicero, he was an admirer of Demosthenes, whose speeches he had read at Athens (§ 105) and whose bust or statue was among the adornments of his villa at Tusculum (§ 110). In philosophy, he was a devoted adherent of the Stoico-Academic School whose teaching he had studied under Aristus and Antiochus, and was himself an author of philosophical works in Latin (Acad. i 12), which, in the judgment of Quintilian, who regarded them as superior to his speeches, bore the stamp of a genuine sincerity (x i § 123), and one of which, the de Virtute, was dedicated to Cicero himself. Such was the man whose name Cicero had already given to the dialogue de Claris Oratoribus and to whom he dedicated the Orator; and not the Orator only, but also that earlier volume of short essays in which he had endeavoured to lend the charm of elegant expression to the Paradoxes of the Stoics. Within the next two years, he inscribed with the name of his friend, works of no less importance than the de Finibus, the Tusculanae Disputationes and the de Natura Deorum.

Cicero’s ostensible reason for composing the Orator was to meet the wishes of Brutus, who had repeatedly written to him from Cisalpine Gaul, in connexion doubtless with the conflicting questions of oratorical and literary taste which, as we have seen, were about this time keenly debated in Rome, to ask him what, in Cicero’s own opinion, was the highest and most perfect type of eloquence. On the shoulders of Brutus, Cicero repeatedly throws the responsibility of having prompted him to the work (§§ 1, 3, 35, 52, 140, 147, 174, 238); and one of the many passages in which he does so, is deserving of special notice. In his apprehension as to the way in which Caesar would regard his recent eulogy of Cato, he is anxious to interpose between himself and Caesar one who, to the latter, is presumably a persona grata. He therefore seizes the opportunity which now presents itself for dwelling in terms of glowing admiration on the excellent manner in which Brutus was discharging his duties as administrator of Cisalpine Gaul, and thus pays Caesar himself an indirect compliment for having made so satisfactory an appointment. One of Cicero’s correspondents, Caecina, who in his exile was apprehensive that Caesar’s clemency would not be extended to himself, was, on reading this passage, struck

1 Brut. 22 natura admirabilis.  
2 Note on § 34 ad fin.  
3 Tusc. v 21, Brut. 120, 149, 332, de  
4 de Fin. i 8, Tusc. v 1.  
5 p. xlv—xlvii.
with still further alarm at finding even Cicero shielding himself behind Brutus\(^1\). The panegyric on Brutus must evidently be regarded as a set-off to the *laus Catonis*; and more than this: Cicero insists that of his own accord, ‘fearing, as he did, an age unfriendly to virtue’, he

---

1 ad *Fam.* vi 7 § 4 ‘aures etiam tu mihi timorem, qui in Oratore tuo caves tibi per Brutum et ad excusationem socium quaeris’. 
impossible to conceive why Cicero should be so coy about divulging his opinions on a subject so familiar to himself as oratory. The key to the exaggerated language in which he lays on Brutus the responsibility for the publication of the *Orator*, is to be found in the author’s wish to avail himself of a similar participation of responsibility with respect to the *Cato* also.  

His further purpose was to win over Brutus to his own side in the controversy with the Atticists which had already been begun in the dialogue *de Claris Oratoribus*. His own race, he felt, was well-nigh run; but he fondly hoped that, in the good time coming, Brutus might follow in his footsteps; and that in him, his own oratorical and political activity might live again. ‘When I say *ego non elaborem* (he observes with a significant glance at Brutus), it is yourself, Brutus, that I have in view. *I* have long ago reached my limit, but *you* have still a future before you’ (110). Yet, on points of oratorical taste, he is by no means at one with Cicero. Thus, for example, Cicero’s warm admiration for Isocrates meets with a quiet and scholarly demur on the part of Brutus (40). Brutus himself may be regarded as one of the Atticists of the day; but the severe language that Cicero uses of the imperfect imitators of Lysias forbids our supposing that he reckoned Brutus among them. We shall probably be right in assuming that his model was Demosthenes, but he appears to have been unconscious of the breadth and variety of style that are characteristic of the great Greek orator, his own manner appearing to have been monotonous, and his oratory colder and drier than might have been expected from a student of such a master as Demosthenes. Brutus, we are told by Quintilian (ix 4 § 76), stood alone in disliking the *severa compositio* of the closing words of a sentence in the Third Philippic (17), where, out of ten successive syllables, all are long with one exception: καὶ μὴ ποιεῖ βάλλη μετέ τοξεῦμι. In aiming at a rhythmical composition, he often, according to the same authority, allowed himself to lapse into verse,—a fault which we shall find somewhat strictly censured in the *Orator* (§ 189). In a letter which is now lost, Cicero called the style of Brutus tedious and disjointed, the former epithet probably referring to irrelevancy of matter, the latter to the absence of a flowing and harmonious rhythm. Brutus, on the other hand, regarded Cicero’s composition as feeble and enervated. Though belonging, like Cicero, to one of the later developments of the Academic school, he did not cultivate a Platonic ‘amplitude’ of style (§ 5). Quintilian, while calling Cicero ‘the Roman

---

2 ib. § 16.  
3 e.g. Brut. 63.  
4 Tac. Dial. 18, quoted below, on p. lxi.
Plato', considers Brutus 'greater as a philosopher than as a speaker' (x i § 123), and elsewhere he mentions his oratorical gravitas. But, according to a less favourable criticism, his speech on behalf of king Deiotarus, to which Cicero in a passage of the Brutus (21), (where he represents himself as addressing Atticus in the presence of the author), applies the superlative adverbs ornatissime and copiosissime, was in the time of Tacitus considered dull and tedious. Plutarch tells us that 'in the Latin language Brutus had been sufficiently trained for public deliberations and forensic causes, but in Greek he practised the apophthegmatic and Laconic brevity which is sometimes conspicuous in his letters'. Of these we still possess some brief specimens which were written under the pressure of the campaign that ended at Philippi; but even in one of the curt missives which he sends at this time to the Greek cities that were less warm than he desired in the support of his cause, when he has to point, by way of warning, to the disasters that had fallen on others who had similarly declined his advances, we find him rhetorically describing them as having made their country 'the tomb of their desperation' (τάφον ἀπόνοιας).

It is clear that, although Cicero would have gladly won Brutus over to his own views, he had no great hope of such a result (§ 237). And the fact that he failed is clearly implied in more than one of his letters. On receiving the Orator, Brutus wrote to Cicero expressing his own undisguised disagreement with the views therein expressed, as appears from a letter to Atticus, written two years later. Again, when Brutus, after the assassination of Caesar, addressed the multitude on the Capitol, on the Ides of March, as well as on the subsequent day, he sent Cicero a copy of the speech made on one or other of these memorable occasions, asking him for his candid criticism before its publication; whereupon Cicero writes to Atticus assuring him that 'elegant as the speech was in point of expression, he himself would have treated the same theme in a more glowing manner': and, asking his friend for his

1 xii 10 § 11, cf. Tac. Dial. 25 (Messala's speech) 'gravior Brutus'.
2 Tac. Dial. 21 (Aper is speaking). lenti tudo and tẹpọ̆r are there ascribed to it.
3 Plut. Brut. 2.
4 ad Att. xiv 20 § 3 (at the end of April, B.C. 44); quod errare me putas, qui rem publicam putem pendere e Bruto, sic se res habet: aut nulla erit aut ab isto istisve servavitur. quod me hortaris, ut scriptam continentem mittam, accipe a me, mi Attice, καθολικῶν θεώρημα earum rerum, in quibus satis exercitati sumus. nemo umquam neque poeta neque orator fuit, qui quemquam meliorem quam se arbitaretur; hoc etiam malis contingit: quid tu Bruto putas, et ingenioso et eru dito? de quo etiam experti sumus nuper in edicto. scripseram rogatu tuo: meum mihi placet, illi suum. quin etiam, cum ipsius precibus paene adductus scripsissem ad eum 'de optimo genere dicendi', non modo mihi, sed etiam tibi scriptum sibi illud, quod mihi placet, non probari. quare sine queso sibi quemque scribere: 'suam cuique sponsam, mihi meam: suum cuique amorem, mihi meum'. non scire; hoc enim Attilius, poeta durissimus.
own opinion, he adds, that he is afraid that Atticus, true to his name, will be too prone to favour an ‘Attic’ style, and reminds him that the ‘thunders of Demosthenes are sufficient to prove that the perfect Attic style is entirely consistent with the higher degrees of grandeur’. Even in the absence of other evidence, this passage would be enough to shew that Brutus was one of the Atticizing party. A clear recognition of this fact will enable us to appreciate the delicacy and difficulty of the task undertaken by Cicero in criticising the Atticists of the day in the course of a treatise dedicated to Brutus.

But it is not only in the remarks directly bearing on the Atticists (23—32) that a polemical purpose is manifest. It is also clearly apparent in the long excursus on euphony (148—162), and rhythm (162—236). The prefatory apologies with which these subjects are introduced (140—148), plainly reveal Cicero’s sensitiveness to contemporary criticism in this particular, and the sequel makes it still more evident. The critics whom he has in view are doubtless to be found among the Atticists of the time whose whole position implied a protest against the elaborately periodic structure and the exceedingly rhythmical character of his style. To severe and rigid Atticists like the imitators of Lysias, the fulness and richness of Cicero necessarily appeared turgid and bombastic; and although he was himself in theory a devoted admirer of the Attic orators and of Demosthenes in particular, in practice he departed sufficiently far from that standard to give some colour to the imputation that he was really an Asiatic orator in disguise. Our accounts of these opponents of the great Roman stylist come in part from writers of a later generation. Quintilian, in his reverence for Cicero, naturally regards such opposition as almost an act of profanity, and denounces the Atticists as an impious gang of conspirators. From Cicero’s devoted admirer we learn that his critics actually ‘dared to denounce him as unduly turgid and Asiatic and redundant; as too much given to repetition, and sometimes insipid in his witactics; and as feeble, diffuse and even effeminate in his composition’.

1 xv 1 b § 2 (middle of May b.c. 44). 2 Quint. xii 10 §§ 12—14 ‘M. Tullium ... habemus ... in omnibus, quae in quoque laudantur, eminissimissum. quem tamen et suorum homines temporum incessere audebant ut timidiores et Asia numer et redundantem et in repetitionibus nimirum et in salibus aliquando frigidum et in compositione fractum, exulantem ac paene, quo procul absit, viro molliori ... [14] praecipe vero presserunt eum, qui videri Atticorum imitatores concupierant. hae manus quasi quibusdam sacris initiata ut alienigenam et parum superstitionem[?] devinctumque illis legibus insequebatur, unde nunc quoque aridi et exsuci et exsangues. [15] hi sunt enim, qui suae imbecillitatis sanitatis appellationem, quae est maxime contraria, obtendunt; qui quia clariorum vim eloquentiae velut solem ferre non possunt, umbra magni nominis delitescunt’. Cf. ix 4 § 1 ‘de compositione non equidem post M. Tullium scribere auderem ... nisi eiusdem aetatis homines scriptis ad ipsum etiam litteris reprehendere id colocando genus ausi fuissent’, xii 1 § 22; and Gallius xvii 1.
similar account is given by Tacitus who, in the dialogue de oratoribus, makes Aper describe these critics as carping at Cicero for being 'not sufficiently concise, but inflated and turgid, immoderately diffuse and redundant, and far from Attic in his style'.

Closely connected with the excursus on rhythm is the immediately preceding disquisition on euphony (148—162), which includes remarks on many points of grammatical usage which are interesting as helping us to understand more precisely the nature of Cicero's acquaintance with his own language. Although thoroughly conversant with the older Latin literature, and unsurpassed by any in his mastery over the language as a medium of oratorical and literary expression, his knowledge of its history was probably far less profound than that of several of his contemporaries. It was a time when grammatical studies were receiving considerable attention. The founder of these studies in Rome, L. Aelius Praeconinus Stilo, a contemporary of the orator Crassus, had expounded the texts of the earlier Latin language, such as the carmina Saliaria and the laws of the Twelve Tables, and had entered upon many minute enquiries on points of Latin literature and Roman antiquities. Among his pupils were Cicero and Varro. In the time of Cicero one of the grammatical questions most warmly debated was the conflict between the principles of analogy and anomaly, a conflict which Julius Caesar deemed important enough to occupy his attention while he was crossing the Alps on the way to his army; and the treatise de Analogia which he thus composed, was dedicated to Cicero himself. The same topic was afterwards handled with great fulness by Cicero's most learned contemporary, Varro, in his work de lingua Latina, which was also dedicated to the great Roman orator. But only part of this has come down to us, and even the whole was but a small portion of the field covered by the author's encyclopaedic erudition. His work on the Latin language has been well described by a competent critic as composed of 'hard and coarse-grained stuff'; and one who is second to none in admiration for the writer, characterizes the clauses of its sentences as 'arranged on the thread of the relative like thrushes on a string'. Had the 'most learned of the Romans' condescended to pay as much attention as Cicero to the style of his prose composition, his literary

1 (18) 'satis constat me Ciceroni quidem obtrectatores defuisse, quibus inflatus et tumens nec satis pressus, sed supra modum exultans et superfluens et parum Atticus videretur. legisitis utique et Calvi et Bruti ad Ciceronem missas epistulas, ex quibus facile est reprehendere Calvum quidem Ciceroni visum exsanguem et aridum, Brutum autem otiosum atque duiunctum, rursus Ciceronem a Calvo quidem male audisse tamquam solum et enervem, a Bruto autem, ut ipsius veribus utar, tamquam fractum atque elumbeam'.
2 Mommsen iii 464, 495.
3 Suet. Cae. 56: see note on § 155.
4 Wordsworth, Early Latin p. 609.
5 Mommsen iv 630.
labours would not have been so much neglected, or so soon forgotten, by a later age. In preserving for posterity the learning of the past, Memory, the mother of the Muses, is apt to pay too little heed to those who, in their devotion to a loftier purpose, refuse to sacrifice at the shrine of the Graces.

It will be observed that Cicero and his critics alike appealed without hesitation to Greek models as the final criterion of excellence in oratory. On the question of literary taste, they were undoubtedly right; but, in the practical application of their principles, the more rigid Atticists appear to have ignored the differences between the two languages, between the power and breadth and compass of Greek as compared with the more limited resources of Latin. Lysias though plain, is not dull: but a Latin translation of Lysias, however perfectly executed, could hardly fail to be tedious; and what is true of a translation of Lysias, is also in a measure true of that freer imitation of his style which was attempted by the Roman Atticists. Greek, as the richer language, could afford to be, on occasion, plain and unadorned, without losing all its inherent beauty; but Latin, though unrivalled as the language of law and of letters, and admirably adapted for monumental inscriptions, and historical narrative, is, for the purposes of oratory, poorer in many respects than Greek. It is therefore unable, in this domain of literature, to forego any of its natural advantages. In the words of one of the greatest masters of style in modern times, 'Greek is celebrated for copiousness in its vocabulary and perspicuity in its phrases; and the consequent facility of expressing the most novel or abstruse ideas with precision and elegance. Hence the Attic style of eloquence was plain and simple, because simplicity and plainness were not incompatible with clearness, energy and harmony. But it was a singular want of judgment, an ignorance of the very principles of composition which induced Brutus, Calvus, Sallust and others to imitate this terse and severe beauty in their own defective language, and even to pronounce the opposite kind of diction deficient in taste and purity. In Greek, indeed, the words fall, as it were, naturally, into a distinct and harmonious order; and from the exuberant richness of the materials, less is left to the ingenuity of the artist. But the Latin language is comparatively weak, scanty, and unmusical; and requires considerable skill and management to render it expressive and graceful. Simplicity in Latin is scarcely separable from baldness; and justly as Terence is celebrated for chaste and unadorned diction, yet, even he, compared with Attic writers is flat and heavy (Quint. x i § 100)'. This contrast between

the two languages, as means of oratorical expression, is, so far as I am aware, never touched upon by Cicero, although, in rendering Greek into Latin, he must have been fully conscious of the differences between them. But it is the subject of an elaborate criticism by Quintilian who, in connexion with this very question of Atticism, observes, that while in invention, arrangement, and judgment, Latin eloquence appears to resemble Greek and to be almost its pupil, yet in elocution it has scarcely room even for imitating it. In sound, Latin is harsher than Greek; the most euphonious letters in Greek are not found in Latin; in Latin the accents are less agreeable and the vocabulary more limited (xii 10 §§ 27—34).

'Quare', he continues, 'qui a Latinis exigit illam gratiam sermonis Attici, det mihi in eloquendo eandem iucunditatem et parem copiam... Non possimus esse tam graciles: simus fortiore. Subtilitate vincimur: valeamus pondere. Proprietas penes illos est certior: copia vincamus' (ib. §§ 35, 36, see also 37—39).—Further, we must take into account, not only the difference of the speaker's language, but also the broad differences in national character which separated an Athenian and a Roman audience. The temperament of the average man in the former was quick and intellectual; in the latter, comparatively dull, but, at the same time, more emotional. Thus the correct and refined taste of a Lysias would have been thrown away on the less cultivated audiences of Rome; while the pathetic perorations of Roman oratory, being an appeal to the emotions, would have appeared ridiculous to the keen-witted and cool-headed Athenian.

It is easy for the brilliant historian of the Roman republic to assert that 'undeniably there was more taste and more spirit in the younger oratorical literature' (of men like Brutus and Calvus) 'than in the Hortensian and Ciceronian put together'; but, unfortunately, the fragments of that literature are too scanty to allow of our forming any opinion as to the justice of this dictum. In appreciation of the merits of the Attic models themselves, Cicero was not a whit inferior to these younger orators, but he was less narrow in his taste and more successful in his practice. Of the excellence of an oratorical style, there is no surer test than the verdict of the audience. To the audience the orator stands or falls; and from that verdict there is no appeal. Tried by this test, the

---

1 e.g. of his renderings from Demosthenes and Aeschines, he observes: 'converti ex Atticis duorum eloquentis-simorum nobilissimas orationes inter sequae contrarias, Aeschin et Demostheni; nec converti ut interpres, sed ut orator, sententias eisdem et earum formis tamquam figuris, verbis ad nostrum consuetudinem aptis; in quibus non verbum pro verbo necessae habui reddere, sed genus omne verborum vinque servavi. non enim ea me adnumerare lectori putavi oportere, sed tamquam appendere' (de opt. gen. or. 14).

2 Mommsen iv 644.
THE ORATOR OF CICERO.

Roman Atticists, as a whole, stand condemned. Cicero, writing after the death of Calvus, says of the Atticists of the day that when they speak, their hearers either desert them or only stay to laugh at them¹. Cicero’s own standard of success, a standard which in general he actually attained, was far more lofty:

‘Volo hoc oratori contingat, ut cum auditum sit eum esse dicturum, locus in subsellii occupetur, compleatur tribunal, gratiosi scribae sint in dando et cedendo loco, corona multiplex, iudex erectus; cum surgat is, qui dicturus sit, significetur a corona silentium, deinde crebrae adsensiones, multae admirationes; risus, cum velit, cum velit, fletus: ut, qui haec procul videat, etiamsi quid agatur nesciat, at placere tamen et in scaena esse Roscium intellegat. Haec cui contingat, eum scito Attice dicere, ut de Pericle audimus, ut de Hyperide, ut de Aeschine, de ipso quidem Demosthene maxime’ (Brut. 290).

In brief, it is among the main merits of Cicero as a rhetorical stylist, that he saw, in the first place, that the exclusive imitation of a plain Greek style was unsuitable to the genius of the Latin language as a medium of oratorical expression; further, that the Latin language, being in itself less euphonious than the Greek, required a rhythm that was fuller and ampler than that of the ordinary oratory of Greece; and lastly, that a certain expansion of rhythm and redundancy of diction, were specially welcome to a Roman audience.

We have already seen that Cicero’s main object in the Orator is to delineate the ideal orator. Had it been the work of his younger days, a description of himself, as a youthful orator starting forth in quest of an ideal, might indeed have had its points of interest, but it would have been less instructive than the portrait with which he here presents us when the close of his oratorical career was fast approaching. It would be absurd to expect Cicero, after a long experience of more than thirty years of public life, to attempt to portray the ideal orator without conscious reference to his own achievements in oratory. Convinced though he was of the unapproachable perfection of Demosthenes, he could not leave out of sight his own endeavours to attain the same perfection. He could not ignore the fact that he possessed in an eminent degree the qualifications of good natural gifts, varied mental culture, and wide experience, the combination of which is essential to the accomplishment of anything permanently great in any art, that of oratory not excepted. Hence the living image of his own oratorical greatness forms the foundation on which he builds his ideal fabric. His own speeches supply him with examples of every variety of oratorical excellence; and although he refers to this fact in terms of becoming modesty (103), he does not hesitate to point to them as

¹ Brut. 289, quoted on p. xlviii.
practical models of the different kinds of styles which he theoretically approves. No sooner has he summed up the results of his criticism by stating that the truly eloquent orator is one who has a mastery over all the three styles, the plain, the grand and the intermediate, than he at once proceeds to illustrate his point by plunging without more ado into examples taken from his own speeches (102). The transition from the criticism to the illustrations is startlingly abrupt, and is softened down by no intermediate apology for the self-assertion which it implies. It is not until he has quoted his examples, that he gracefully admits the imperfection of these models of eloquence on which, nevertheless, he clearly sets no little store, and which it would have been sheer affectation to pass over in complete silence. But the modern taste in such matters of self-quotations is different to that of Cicero; as may be readily seen by imagining for the moment an orator like Burke writing, we will suppose, a treatise not on the ‘Sublime and Beautiful’ in general, but on its special manifestations in the field in which he was himself pre-eminent, and illustrating his criticisms by appealing, however modestly, to the models of ornate and elevated expression which might be found in the speeches delivered by himself. It was only in a private conversation, that Burke pointed to a page in the ‘Letter to a Noble Lord on his Pension’, as ‘the particular passage in the entire range of his works which had cost him the most labour, and upon which, as tried by a certain canon of his own, his labour seemed to himself to have been the most successful’.

As Cicero’s general subject belongs to what may be justly termed the aesthetics of oratory, the treatise is critical rather than didactic. He repeatedly insists that he is writing as a critic and not as an instructor (§§ 43, 112, 117). He seldom lapses into precept; and, when he does so, he excuses himself on the ground that his work may fall into the hands of many who are less well-informed than the friend to whom it is specially dedicated. The place of direct precept is also repeatedly taken by short and sententious aphorisms, in which terse expression is given to sound and sober criticism which, though not exactly profound, nevertheless deserves to be perpetuated in a proverbial form. As an essay on

---

1 See De Quincey’s Works, X 57—59.
2 e.g. 4 ‘prima sequentem honestum est in secundis tertiusque consistere’; 6 ‘in praestantibus rebus magna sunt ea quae sunt optimis proxima’; 14 ‘parva magnis saepe rectissime conferuntur’; 33 ‘nihil difficile amanti’; 47 ‘nihil est feracius ingenii, eis praestitit, quae disciplinis exculta sunt’; 70 ‘est eloquentiae sicut reliquarum rerum fundamentum sapientia’; 73 ‘magis offendit nimium quam parum’ (117); 120 ‘nescire, quid ante quam natus sis acciderit, id est semper esse puerum’; 147 ‘omniae magnarum artium sicut arborum altitudine nos delectat, radices stirpesque non item, sed esse illa sine his non potest’; 159 ‘voluptati aurium morigerari debet oratio’; 183 ‘notatio naturae et animadversio peperit artem’; 186 ‘quod et facilius est
style, the *Orator* may be fairly regarded as the best specimen of rhetorical criticism which we possess in the whole range of Roman literature. Instead of throwing the discussion into the form of a dialogue, with its almost unavoidable discursiveness, the writer adopts the form of an essay, and thus, in a limited compass, succeeds in covering a very considerable amount of ground; so much so, that there is hardly any point in rhetorical criticism which does not find a place in its pages. It is true that, in the skilful hands of such a master of style, the capacities of dialogue for continuous and lucid exposition, even of the driest subjects, are almost illimitable, as may readily be seen not only in the discourse on wit, interspersed with illustrations of its use, in the second book of the *de Oratore* (ii §§ 216—290), but also, in a still greater degree, in the consecutive and unbroken enumeration of more than 40 of the rhetorical 'figures of thought', and of nearly the same number of 'figures of diction', which we find in the third book of the same dialogue (iii §§ 202—8). But the grammatical and philological excursus on euphony and the treatise on rhythm, with the illustrations of both, which we find in the *Orator*, would have proved most unmanageable, had the author attempted to deal with them in the form of a dialogue instead of that of an essay. We have only to compare the charming style of the Colloquies, or of the *Ciceronianus*, of Erasmus, with his distressingly tedious dialogue on the right pronunciation of Latin and Greek, which was published in the same year as the *Ciceronianus*, to see how little suited is the form of a dialogue for dealing with the minuter points of philological or rhetorical detail. In these portions of Cicero's essay, there is little room for his usual graces of diction, but the composition of the remainder abundantly proves, by its mastery of expression, his right to be heard on matters of style,—a right which even his severest critics in modern times have generally left unchallenged.

Cicero's criticisms in the *Orator* are, as is natural, quoted very frequently by Quintilian¹, who treats them with profound and almost reverential respect, seldom venturing to differ from them. Some of the opening sections, in which the student of oratory is urged, by the example of poets and artists, as well as orators, in the past, not to despair in the endeavour to attain a high standard himself, are oddly adapted by Columella to the encouragement of the despairing agriculturist². The work is also quoted occasionally by Aulus Gellius³ and

---

¹ He quotes from §§ 1, 12, 39, 44, 45, 54, 55, 57, 59, 62, 67, 71, 73, 77, 81 (?).
³ 2 notes on §§ 3—6.
⁴ c. e. §§ 159, 168.
ITS GREEK SOURCES. PLATO.

Amianus Marcellinus\(^1\), and by the Latin Fathers, such as Ambrose, Augustine and Jerome\(^5\); and far more frequently by the grammarian Nonius, while many passages are transcribed from it by the later rhetoricians such as Julius Victor and Martianus Capella. The comprehensive scheme for the orator’s education, which, as sketched in §§ 113—121, embraces law and history, as well as philosophy, with its subdivisions of dialectic, ethics and ‘physics’, is doubtless derived in part from Greek sources; but in part it is new, and, in any case, it is the earliest encyclopaedic scheme of education which we now possess in the Latin language\(^3\).

It has been remarked by Mommsen\(^4\), that the scientific groundwork, and even many of the details, in the rhetorical, as in the political, writings of Cicero, are due to Greek originals. Among the Greek authorities on rhetoric specially mentioned in the Orator are Plato, Aristotle, Theophratus, among the philosophers: and, among the rhetoricians, Isocrates, and his pupils Euphorus, Naucrates and Theodectes. To Plato, he is indebted for the illustration from the theory of ‘ideas’, with which he introduces his delineation of the ideal orator. As will be pointed out with further detail in the commentary, the dialogue to which he owes his description of the Platonic ‘ideas’ is most probably the Timaeus, a work with which he was fully acquainted. In that dialogue the eternal and immutable and only intellectually cognisable idéa is called a παράδειγμα or exemplar, while that which does not exist, but comes into being and is mutable and perishable, and only imperfectly resembles the former, is called its μίμησις or copy. This illustration is used by Cicero to justify his opinion that an ideal eloquence, and an ideal orator, is intellectually conceivable; but as eloquence can only be perceived through the sense of hearing, we are not surprised to find that his endeavour to delineate the ideal eloquence becomes a copy, not of the ‘idea’ of eloquence itself, but of his own conception of that eloquence as it has been exemplified in actually existing orators, and that in the end he is compelled to confess that his own ideal orator may be different to that of Brutus\(^6\). The two dialogues of Plato which are specially concerned with the subject of rhetoric are the Gorgias and the Phaedrus. In the former he pronounces rhetoric to be no art at all, but only a happy knack acquired by practice, and devoid of scientific principle\(^4\); and Gorgias and his pupil Polus are

---

\(^1\) §§ 34, 147.
\(^2\) Notes on §§ 27, 33, 234.
\(^3\) An interesting and suggestive paper on this subject was read by Mr Nixon at a meeting of the Cambridge Philological Society on 5 March, 1885.
\(^4\) IV 645. The same remark applies to his philosophical writings.
\(^5\) Cf. notes on § 10.
\(^6\) 463 β. ὅπει τέχνη ἄλλη ἐντείνεται καὶ τριβή, 501 β. ἀλογος παντάπασίν...
taken to task as representatives of the current rhetoric of the day. With this dialogue Cicero was well acquainted, and it is to this, as well as to the Phaedrus, that he refers, when he characterises Plato as the exagitat

or omnium rhetorum (42). In the Phaedrus, we have what is in fact a treatise on rhetoric thrown into a dramatic form. Here, as in the Gorgias, the author holds up to ridicule the writers of the popular rhetorical treatises; but instead of denouncing rhetoric unreservedly, he even draws up an outline of a new rhetoric founded on a more philosophical basis, and resting partly on dialectic, which aids the orator in the invention of arguments, and partly on psychology, which enables him to discriminate the several varieties of human character in his audience and to apply the means that are best adapted to produce that ‘persuasion’ which is the object of his art. This work also was carefully studied by Cicero. Elsewhere, he refers to the scene of the dialogue, beneath the shade of the plane tree, beside the stream of Ilissus; and, not to dwell on his passing allusion to one of its etymological sallies, he gives a rendering of more than one striking extract from its pages. In the Orator, he translates (in § 41) the comparison between Lysias and Isocrates towards the end of the dialogue, and the translation is sufficiently close to help in deciding a minute but not unimportant point in the text of the original. He also alludes to the epithet λογοδαίδας which Plato applies to the rhetorician Theodorus (§ 39), and expressly refers to the passage in which Plato prepares the way for proving that a philosophic training is essential to a perfect orator by attributing the preeminence of Pericles to his frequent converse with Anaxagoras (§ 14, 270 a). With the latter part of this last passage Cicero blends what we may fairly regard as a reminiscence of the memorable sentences on the following page, in which the importance of psychology is insisted on (271 b and d).

The hints that Plato throws out in the Phaedrus are elaborately expanded in the Rhetoric of Aristotle, especially in the first two books, which deal with the modes of producing persuasion (the πίστεις). In the first book these are classified; while the second includes (1) a careful analysis of the affections of which human nature is susceptible and also of the causes by which such affections are called forth; (2) a

1 de Or. i 47, iii 122, 129; Tusc. v 35.
2 Thompson’s Phaedrus, p. xiv.
3 de Or. i 28, de Leg. ii 6.
4 In de Div. i 80 (μαρτυρία) from μανία.
5 245, C—E in Tusc. i 53 f. and de Rep. vi 27, and 250 d in de Fin. ii 52 and de Off. i 5.
6 We can hardly suppose that the deliciæ vel poûtis ineptiae of Thrasymachus, Gorgias and Theodorus (39), are a reminiscence of τὰ κομψά τῆς τέχνης (266 b) as seems to be implied in Thompson’s note. Cicero’s phrase refers to minute and trivial niceties of rhythm; Plato’s, to subtle technicalities connected with the subdivisions of speeches.
ITS GREEK SOURCES. ARISTOTLE.

Aristotle, 'qui huic arti plurima adiumenta atque ornamenta subministravit' (de Inv. i 7 cf. de Or. ii 43); and mentions utilitas as, according to Aristotle, the finis of the genus deliberativum (τὸ σύμφερον Rhet. i 3 § 5). In the de Oratore ii 32 we have a paraphrase from Rhetoric i 1 § 2, although not the slightest hint is given of its source (see Wilkins, de Or. l. c.). In the partitiones oratoriae (not to dwell on passages of greater uncertainty) we have in § 10 a parallel to i 3 § 2 of the Rhetoric.

In his earliest rhetorical work, he quotes the classification of the different kinds of speeches into the genus demonstrativum, deliberativum and indicativum: (the γένους ἔποδεικτικῶν, συμβουλευτικῶν and δικαίων of Ar. Rhet. i 3 § 3. The same classification is found in the auctor ad Herennium i § 2, but without any mention of Ar.). Cic. rightly ascribes it to Aristotle.
as it is quoted very shortly after by Dionysius. Theophrastus is definitely mentioned in §§ 39 (on the style of Herodotus and Thucydides); 79 (on the four points of excellence in style); 172, 228 (on the rhythm of prose); and 194, 218 (on the paean). Several other passages where he is not expressly named, may with some probability be traced to him, e.g. 55 (on delivery and its effect on the emotions), 80 (on beauty of diction) and 81 (on moderation in metaphor). To Theophrastus also is due the threefold division of style into the grand, the plain, and the mixed or intermediate, which Cicero adopts in §§ 20, 21. With Theophrastus, however, these divisions represent the successive stages of a historical development; while to Cicero, whose object is purely critical, they are simply the different varieties of diction coexisting at the same time and sometimes even in the same person.

Isocrates is repeatedly referred to. His *Philippus* and *Panathenaicus* are quoted in illustration of his use of the figures of diction; and to him, amongst others, is ascribed the rule that prose should be rhythmical, without being metrical. Certain of his pupils are mentioned among Cicero’s authorities, though it is quite uncertain whether he is quoting them at first hand or not. To Ephorus, who wrote a treatise *per legeos*, he makes an incidental reference (172), alluding also to his views on the paean (218) and on the rhythm of prose (191—2, 194). Naucrates he merely mentions (172). We may readily conjecture that he had found good reason for mistrusting this authority, for it was this particular pupil of Isocrates who, by an undue partiality for his master, had ascribed to him the merit of having been ‘the first to charm the ear with rhythmical prose’ (de Or. iii 173), and had thus misled Cicero into assigning to Isocrates the credit of being the inventor of prose-rhythm and ignoring the prior claims of Gorgias and Thrasymachus. This mistake he corrects in the *Orator* (174—6). It may be fairly inferred that the

1 De comp. verb. 16 (see note on § 79) and de Lyd. 14. E. N. tois per legeis grafei, kathamzetai tain peris tas antidasteis kai parasiastes kai paratimias kai tα paraplheia tois tois schmata die-stoudaktylon, where a few sentences on antidasteis are cited from it...tο μεν λογον kai to δρομον prodiwodis, kathaperi poyma: did kai ηττον ομωτε τη στουρι φαινεται γαρ άντεσε, στουδαχοτα τοις πραμασι tais odymais paiwmen kai to παθος τη λεγεi perairesin ekliuei γαρ τον άκροσην (cf. § 209). This passage should be added to the fragments in vol. iii p. 191 of Wimmer’s ed. of Theophrastus.

2 §§ 38, 176.

3 187, 190. Cicero was not himself acquainted with any rhetorical treatise, or thepe, by Isocrates, although some indications of its existence have come down to us (Blass iii 83 43).

de Inv. ii 8 (Isocr.) ipsius quam constat esse artem, non invenimus; discipulum autem atque eorum qui protinus ab hac sunt disciplina profecti, multa de arte praecipue reperimus.

4 In Professor Jebb’s *Attic Orators* ii 61 it is observed with perfect justice that Isocr. was the earliest great artist in the rhythm proper to prose; but his statement that Cicero ‘more than once calls him its discoverer’, should be read in the light of Cicero’s subsequent correction. In the note he refers to the *Brutus* (32), and adds that, in *Or. 175*, Cicero ‘quotes Thrasymachos himself
correction suggested itself to him while he was studying the pages of Theophrastus who certainly wrote on the style of Thrasymachus and most probably on that of Gorgias also.

Lastly, Theodectes, who was not only a pupil of Isocrates but also a friend of Aristotle, is simply quoted as at one with Theophrastus in holding the same view as Aristotle on the use of the paean (193, 218), and as concurring in the precept that prose should be rhythmical without being metrical (172).

The reader of the Orator cannot fail to be struck by the way in which Cicero repeatedly refers to works of art in illustration of his theme. Thus he mentions as master-pieces of painting, the Ialysus of Protogenes and the Coan Venus of Apelles; and, of sculpture, the doryphorus of Polycleitus and the Olympian Zeus of Phidias (5). On the ideal beauty of this last work and of the chryselephantine statue of Athene, he dwells in the most enthusiastic language. He is even familiar with the elaborate design on the shield of the goddess, which, he implies, was not only beautiful as a complete composition but also, if taken to pieces, no less beautiful in detail (234). He further alludes to the manner in which the different degrees of sorrow are portrayed in the Sacrifice of Iphigenia by Timanthes (74); he touches, in passing, on the delight which was still afforded by pictures belonging to the earlier age when the colours used were but few in number (169); he notes the varieties of taste that prevailed in such matters, some preferring a 'rude, rough and sombre' style, others one that was 'bright, cheerful and brilliantly coloured' (36); and, lastly, he makes an appropriate reference to the same effect, apparently meaning thereby (or the words are liable to be misunderstood) 'assigns the same credit to Thras. which he had assigned to Isocr. elsewhere'. Had Cicero frankly said in the Orator that he had been himself misled in the two earlier passages, his latest statement on this point would alone have been quoted as expressing his real opinion.

1 This may be concluded from Dion. Hal. de Dem. chapters 2—4; cf. supra pp. ix, x.
THE ORATOR OF CICERO.

to the criticism of Apelles on the artists who, unlike himself, did not know when they had done enough (73).

Cicero's tastes in art resembled those of the most cultivated Romans of his time, but it may be doubted whether his knowledge of the subject was much more than superficial. In his travels he had, like Brutus, or any other intelligent Roman, seen the most famous of the works of art that came in his way as, for example, the master-piece of Protogenes at Rhodes. At Athens, he had spent some time during his earlier travels, but his interest was mainly concentrated on the study of rhetoric and philosophy, and not on that of art. He had visited it again on his way to Cilicia in 51, staying there about a fortnight, delighted with the place 1 and with the *urbis ornamentum* ². A year later, on his return from his proconsulship, he takes it on his way to Rome, and on hearing some disquieting rumours of the approaching civil war, he writes to his friend: 'What will become of us? How glad I am now that my quarters are on the Acropolis' ³. It is obviously not the artistic splendour of his surroundings, but the security of his position on the platform of the Athenian citadel that is, for the immediate moment, his engrossing thought.

It was not, however, from travel alone, that he derived his acquaintance with the art of Greece. It may readily be assumed that he was also indebted to Greek writers on the subject, such as his contemporary Pasiteles who wrote a work in five books on the master-pieces of art throughout the world ⁴. It is also probable that he learnt much from Varro who produced a remarkable work entitled *Imagines* ⁵, possibly including portraits of artists as well as other celebrities, and who, even in the small part of his writings that is still extant, has more than one reference to Greek art ⁶.

But Cicero does not appear to have regarded art as a subject of serious study. He avails himself of allusions to art as a source of illustration for other subjects, like rhetoric, with which he was far more familiar; and he has also a fancy for works of art as a means of adorning his various villas. In his earliest letters to Atticus, written two and

---

1 ad Att. vi 1 § 26.
2 See the commentators on ad Att. v 10 § 5.
4 Pasiteles is once mentioned by Cic. (de Div. i 79). He is several times referred to by the elder Pliny who tells us he was commended by Varro in one of his works now lost (xxxv 156); ib. xxxiii 156 'circa Pompeii magni aetatem'.
5 xxxvi 39 'quinque volumina nobilium operum in toto orbe'. The title of his work seems to have been πεπλη τιστοίσων (or παραδότων) δραματ. Cf. Otto Jahn in *Sächs. Gesell.* 1850 p. 124 quoted by Goehling *de Cic. artis aestimatore* p. 32.
7 de L. L. ix §§ 12, 18; he is quoted on points of art in Plin. N. H. xxxiii 154, xxxiv 56, xxxv 115, 154—7, xxxvi 17, 41.
CICERO'S RELATIONS TO ART.

twenty years before the Orator, we find him repeatedly sending his friend commissions for the purchase of works of art that would be suitable for his country-house at Tusculum:—statues of Megarian marble; double busts in Pentelic marble with heads of bronze, representing in one case Hermes and Athene, and in others Hermes and Heracles, besides richly carved well-covers, and reliefs for his lesser atrium. For the time, at least, it becomes a kind of hobby; but most of these works are for the adornment of his study, and he is even more eager about his books than his busts. In a letter of uncertain date written to Fadius Gallus (ad Fam. vii 23), he is obviously annoyed to find himself committed to purchasing at an enormous price a Mars and some Maenads, both of them subjects singularly inappropriate (he thinks) to his peaceful and sober study. In the same letter he adds that he is wanting to decorate with paintings some alcoves he has lately thrown out in a colonnade of his Tuscan villa, 'for' (he adds) 'if anything in that line pleases me, it is painting'. This is not, it is true, the language either of an enthusiastic student of art, or of an intelligent connoisseur; but we may at least accept it as a pledge of condescending appreciation. Elsewhere, he compares his chagrin at the sudden defacement that had come over the character of Pompeius, which 'he had himself depicted in the most glowing colours', to the mortification that would have been felt by an Apelles or a Protogenes, had they seen the master-pieces of their art besmeared with mire (ad Att. ii 21 § 4); and, in the Brutus (257), where he is protesting against a merely utilitarian view of art and other matters, after admitting, by way of illustration, that it was of more importance to the Athenians to have good roofs to their houses than to possess the most beautiful ivory statue of Athene, he declares that, whatever others might hold, he would himself far rather have been a Phidias than the cleverest carpenter in Athens. But it is when he is dealing with points of rhetorical criticism that these illustrative comparisons are most frequent; and, in some of these instances, there are indications of a consciousness of a certain parallelism in the successive stages of development in oratory and in art, without, however, any comparison being instituted between individual artists and individual orators.

1 ad Att. i 10 § 3; for other references, see note on § 5, p. 5.
2 ad Att. i 4 ad fin., 10 § 4.
3 See the references in the note on § 5, p. 5.
4 E.g. Brut. 70, and compare the fuller and more accurate criticism of Quintilian, xii 10 §§ 1—9.
5 A deeper insight is shown by writers such as Demetrius (περὶ ἐρμηνειας 14), who compares the old εἰρωμένη λέξις of Greek prose to the archaic forms of sculpture and the subsequent periodic style to the works of Phidias; and by Dionysius (de Isocr. ad fin.), who compares Isocrates to Polyceiitus and Phidias κατὰ τὸ σεμένον καὶ μεγαλοτεχνὸν καὶ δειοματικὸν, and Lysias to Calamis and Cal-
THE ORATOR OF CICERO.

When Cicero was sent into exile, his house on the Palatine burnt and his villas devastated, many of his choicest works of art were doubtless plundered or destroyed; but, before his departure, he carried his favourite statue of Minerva up to the Temple of Jupiter on the Capitol, and there dedicated it with the inscription MINERVÆ CVSTODI VRBIS, and when, fifteen years later, in the last year of Cicero's life, it was damaged by a violent storm, it was repaired by decree of the senate. But, whatever works of art may in various ways have passed from his possession, we know that when he wrote the Brutus (24), one of the lawns of his villa at Tusculum was adorned with a statue of Plato; and we may readily believe that it was still standing on that spot, when, a few months later, he inscribed on the opening pages of the Orator more than one eloquent tribute to his fame.

VII. ABSTRACT OF THE ORATOR.

The work naturally falls into three main divisions: (i) the Prooemium or Introduction (1—32), (ii) the Tractatio or treatment of the subject (33—236), and (iii) the Epilogue (237—8).

(i) Prooemium (1—32).

The author begins with observations on the difficulty of the task which he is undertaking at the urgent request of his friend Brutus (1—2). The subject is then stated in general terms, namely, an enquiry into the highest type of eloquence. Hard as it doubtless is, to attain the highest standard in any art, the student must not be deterred by this difficulty (3—6). The subject is next more precisely defined as the delineation of the Ideal Orator. The general notion of an ideal is thereupon illustrated from the philosophy of Plato and from the art of Phidias (7—10). Among the essentials of the ideal orator is primarily a philosophical training (11—19), and also a mastery not of one style only, but of all. The three styles, the grand, the plain, and the intermediate, are accordingly briefly discriminated (20—21). Demosthenes is described as the perfect example in all alike, and as therefore the truest model of Attic eloquence (22—23). Then follows a disquisition on the true Attic style, with criticisms on the various models followed by the Atticists of the day (24—32).

limachus τῆς λεπτότητος ἐνεα καὶ τῆς χάρατος. Elsewhere (de Dinarchō γ ad fin.) he compares the criterion applied to the original orators and their imitators, to that applied to Apelles and Polycleitus and their several followers (Blass G. B. 225—6). Similarly (de Isaeo 4) the style of Lysias is compared to that of the older painters (such as Polygnotus and Aglaophon) with their correct outlines and simple colours, and that of Isaeus to the subtle light and shade and more varied colouring (of artists such as Zeuxis and Parrhasius). Among minor illustrations from art, applied by the same writer to rhetorical composition, may be mentioned de Comp. Verb. 21 p. 146, and 23 p. 171 (painting), ib. 22 p. 148 (building), ib. 25 p. 208 (glyptic and toreutic), p. 209 (painting and toreutic); de Isocr. 13 (painting); de Dem. 41 init. (painting), ib. 50 p. 1108 (Polycleitus, Phidias, Alcamenes; Polygnotus, Timanthes, Parrhasius), and ib. 51 p. 1112—4.

1 de Leg. ii 42, de Domo 144; Plut. Cic. 31; ad Fam. xii 25 § 1.
SUMMARY OF CONTENTS.

(ii) Tractatio (33—236).

The transition from the general introduction to the treatise itself is formed by
a special introduction beginning with renewed reflexions on the formidable nature of
the task undertaken by Cicero at the instance of Brutus, who is now engaged with
singular success in the administration of Cisalpine Gaul, and passing on into other
personal references to the circumstances in which the work has been composed, in
particular to the author’s recent publication of the laus Catonis (33—35).

The attempt to define and set forth the perfect ideal must not be discouraged
by existing divergences of opinion on points of taste and criticism (36). The pro-
posed delineation of the perfect orator will be restricted to the practical oratory of
public life, to the exclusion of that of the epideictic branch, which, however, is far
from being unimportant to the orator, in respect to form of expression (37—42).
Then follows (43) the portraiture of the perfect orator in the three relations of (i)
inventio (44—49); (ii) collocatio (50); and (iii) actio and elocutio. Owing to the
great variety of the elements that enter into consideration, the investigation of his
relations to actio and elocutio is an extremely difficult task (51—53). Next comes a
brief but very comprehensive criticism on delivery (54—60); and after this a long
and elaborate disquisition on style (61—236). The style of the perfect orator is
first considered negatively, as contrasted with that of the philosopher (62—65), the
sophist (65), the historian (66), and the poet (66—68). It is next considered posi-
tively, and in the first place generally, in the orator’s three functions of docere,
delectare and flectere, and also in relation to the three kinds of style. In all these he
must exhibit a just sense of propriety (69—74). Passing from the general to the
particular, we find that one of the points in which he shews a complete mastery of
his art is the skilful employment of all the three genera dicendi, firstly of the plain
style (76—90); next, of the intermediate style (91—96); and lastly, of the grand
style (97—99). While the perfect orator must be master of all the three, his genius
is specially seen in the harmonious combination of the grand style with the two
others (100—101). The endeavour to attain such a combination may be illustrated
from the author’s own speeches (102—110), while for its completely successful
achievement he points to the perfect example of Demosthenes (111—112). The
orator must also be equipped with a knowledge of the subject-matter of (i) philosophy
in its several branches of dialectics (113—7), ethics (118), and ‘physics’ (119); (ii)
jurisprudence and history (120); and (iii) the theory of rhetoric (121). Then follow
observations on the formal treatment of the different parts of the speech (122—5);
of θέσις and αὐξησις (125—7); of ἡδος and πάθος (128—133); also on the proper
employment of oratorical ornament, the lumina verborum (134—5) and sententiarum
(136—9).

Before proceeding to treat of the arrangement of words and the construction of
sentences, Cicero justifies himself for devoting his present leisure to such apparently
unimportant topics. He then deals with the proper collocation of words, in accord-
ance with the laws of euphony, entering into many minute details and illustrating his
points with numerous examples (149—162); next, with the use of antithesis and
other forms of symmetrical expression (163—167); lastly, with the subject of rhythm
which occupies the remainder of the work.

After some introductory remarks in justification of oratorical rhythm (168—173),
he dwells on its origin and historical development (174—175), its cause and foun-
dation (177—8), and then discusses at length its essential nature (179—182). In the
course of this discussion the following enquiries are started and answered. Is there
such a thing as rhythm in prose and what is its nature (183—7)? Is this rhythm the same as that of poetry? and if so, what rhythm or rhythms must be used in prose (188—190)? What kinds of rhythms are most appropriate to the different varieties of prose (191—8)? Should the use of rhythmical forms be extended over the whole of the period or be limited to its beginning and ending (199—202)? The answers to these enquiries are briefly summed up (203), and are succeeded by a lengthy discussion on the right employment of rhythm (204—236). In the course of this discussion, replies are given to questions relating to the use, in forensic and deliberative oratory, of the highly rhythmical style of epideictic compositions, the questions being 'where must it be used?' (210), 'how long should it be kept up?' (211), and 'how should it be varied?' (212—220). The author also dwells on the appropriate employment of short and pointed sentences as specially suitable in the forensic branch of oratory (221—6). He concludes with an eloquent eulogy of the truly rhythmical style as distinguished from its feeble and ineffective caricature, and with an equally eloquent assertion of its real and practical importance (227—236).

(iii) Epilogus (237—8).

The concluding observations are addressed to Brutus. Cicero has endeavoured to state his own opinion as to the ideal type of orator, and cannot pretend to have done anything more. If he has failed to give satisfaction, either the task is in itself impossible, or, in seeking to oblige a friend, he has over-estimated his own capacity.

VIII. On the Text of the Orator.

The mss of the Orator, like those of the de Oratore, fall into two principal divisions: (i) the codices mutili, or incomplete mss, containing about a hundred sections (§§ 91—191) in the body of the work, and also the last eight sections; and (ii) the codices integri, which contain the whole.

The most ancient representative of the codices mutili is the codex Abrincensis (A; no. 238 in the Catalogue of the mss of Arras and Avranches published in 1872). It was formerly preserved in the monastery of Mont St Michel, and it is included in the list of the mss of that monastery in the comprehensive work of Montfaucon, the Bibliothecarum Bibliothecae (ii 1360, no. 184), published in 1739. In 1792, on the suppression of the French monasteries, it was transferred with many others to the neighbouring town of Avranches, which, from its lofty situation a few miles inland from the coast of Normandy, commands a fine and extensive view in which the island of Mont St Michel is a prominent object across the estuary. In 1840, Victor Cousin, who was then Minister of Public Instruction, commissioned M. Félix Ravaisson to examine the libraries of the western departments of France, and the report, published in the following year, included a selection of readings
THE CODEX ABRINCIENSIS.

from the **codex Abrincensis** which was contributed by M. Ed. Le Hériche, a scholar and antiquarian who is still living at Avranches. In the following year it was examined by Schneidewin and von Leutsch. Neither, however, of these collations proved to be sufficiently accurate or complete for the purposes of textual criticism; accordingly, in 1881, it was very carefully collated by Dr Heerdegen of Erlangen, with the assistance of M. Le Hériche, and the results of this collation were incorporated in a critical edition published in the autumn of 1884. In September 1884, I visited Avranches and spent several days in verifying afresh the readings of the ms, and was thus enabled to test the accuracy of Dr Heerdegen's collation, and at the same time to correct his readings in a few not entirely unimportant instances.

The ms is written on 60 leaves of parchment of the dimensions of 9 inches by 8, including an outer margin of an inch and a-half. The first 50 leaves contain portions of the *de Oratore*. At the top of the 51st, after a blank page, the transcript of the *Orator* begins, the first words being *loque robustius* in § 91. From this point it goes on without a break as far as leaf 60, down to the words *trochaem quo enim* in § 191. These are immediately followed by *per versetur genere* in § 231, with nothing to denote that any omission has taken place. After this come the last few sections of the work, which is finished on the back of leaf 60. With the kind permission of the Librarian, M. Dupratel, I made a facsimile of the two extracts here reproduced, (b) containing the first few lines, and (c) the part where the abrupt transition above-mentioned occurs (see frontispiece).

The extracts from the *de Oratore* are for the most part written in a
hand of the ninth century, with the exception of about six pages supplied by a somewhat later hand, which has also added the portions of the *Orator* above described. In the upper right-hand corner of the blank page opposite to that on which these portions begin, there is a memorandum *hic deest quaternus*, in writing which is ascribed to the first part of the 13th century. As §§ 91—180 occupy exactly eight leaves, it is suggested by Heerdegen that it is highly probable that §§ 1—90 occupied the same space, thus filling exactly eight leaves. He infers that the first 90 sections were included in the original from which this ms was copied, and also in the copy itself; and that they were torn out of the latter, in or before the beginning of the 13th century. (The statement that several leaves are missing is, I admit, not inconsistent with the present appearance of the binding of the ms.) On the other hand, §§ 191—231 were probably wanting in the original, as the transcriber goes on without a break from *quo enim* in § 191 to the middle of the word *sem-per* in § 231.

The suggestion that §§ 191—231 were missing in the original may be readily accepted, but it is less easy to admit the inference drawn from the fact that the second ninety sections fill exactly eight leaves. It will be observed that this inference assumes that the first ninety sections occupy the same amount of room as the second, which is not the case. Taking Kayser's text, I find that the number of lines of print in §§ 1—90 is 800, whereas in §§ 91—180 we have 920. Thus the first ninety sections would fall short of the amount necessary to fill the eight leaves of a *quaternio*, by 120 lines,—the equivalent of one leaf in our ms, which has on each page as much as would fill about 58 lines in Kayser's text. This difficulty can of course be got over by assuming that the transcriber left the first leaf blank and began on the third page. It is worth while, however, to draw attention to another point which suggests a different conclusion. The following table shews the portions which are preserved in A and the portions which are missing, with the number of complete lines of print in Kayser's text, corresponding to each.

<table>
<thead>
<tr>
<th>parts missing</th>
<th>parts preserved</th>
</tr>
</thead>
<tbody>
<tr>
<td>§§ 1—90 = 800 lines.</td>
<td>§§ 90—191 = 1030 lines (about).</td>
</tr>
<tr>
<td>§§ 191—231 = 415 lines.</td>
<td>§§ 231—238 = 76 lines.</td>
</tr>
</tbody>
</table>

It will be observed that the first of the two missing portions is as nearly as possible double the extent of the second. Thus it would appear that eight leaves were lost at the beginning, and four after § 191. Keeping this in view, I consider it probable that the lost ms from which

1 See facsimile (a).
THE CODEX ABRINCENSIS.

A was copied consisted of three quaterniones, containing the following sections respectively:

(i) §§ 1—90 = 800 lines of print, written on 8 leaves.
(ii) §§ 91—172 = about 800 lines of print, written on 8 leaves.
(iii) §§ 173—191 quod enim = about 200 lines = 2 leaves.
    §§ 191 paean habet—231 in eodem sem—= 415 lines = 4 leaves.
    §§ 231 -per versetur—238=76 lines=a page and a half = 1 leaf.
    blank
    1 leaf.

It will thus be seen that the second of the two missing portions corresponds to the four leaves in the middle of the third quaternio; and we have only to fold a sheet of paper into sixteen pages, by dividing it into half and repeating the process twice and then cutting the edges, to see that these are the very leaves which would most readily fall out. It will also be observed that the original ms probably contained on each page an equivalent to about 50 lines of print, or about eight lines less than the copy.

In the orthography of the ms, the following are among the more interesting points. It keeps the correct spelling prelex (107) and scene (134) instead of pellex and scenae. The accusative singular of words borrowed from Greek generally ends in u, as Aeschinen (111), Isocrates (174), allegorian (94). The accusative plural of stems ending in i varies between is and es; but aures, omnes are more frequent than auris, omnis. It generally has ii and iis, but in 184 eis; on the other hand, almost always idem, isdem, once iiisdem (172), thrice cisdem (157); and only one i in compounds of iacio, e.g. subicitur (92). It sometimes has the earlier form in o, in volgi (237) and pervolatissimus (147); at other times the later in u, in vult (111), vulgo (146) and divulgari (112). It has u, always in adulescens, and generally in such words as lubenter and lubido (libentius, however, occurs in 236); optumus in 136 and 161; never quo- or quu-but always cu--; as cum, relicum (143), secuntur and locuntur, secutus and locutus; once iniquum (159); regularly cotidie (120) and cotidianus (109, 186). In compound verbs, the prepositions are usually assimilated, except in inrepet (97), intuminiatum (182), and adsensum (237)1.

Of the mistakes in this ms, many may no doubt be fairly attributed to the original from which it was copied. Those alone call for special notice, in which a word is accidentally altered by the transcriber owing to a similar word having occurred a few lines earlier; thus in § 92, orationis is altered into ornamenti owing to the preceding ornamenta; in § 98 argutus-que into acutus owing to the preceding acuto; in § 103, arbitratus into

1 For further details, see Heerdegen, p. vii.
accusarentur owing to accusationis; in § 106 eramus into oramus owing to oratio.

Similarly in § 162 una postulata is due to -ina postulari.

Besides the codex Abrincensis, 37 codices mutuli are enumerated by Heerdegen (p. ix). The best known of these are the Gudianus 2 (cent. xiv), the Monacensis 15,958 at Munich (early in cent. xv), and the Erlangensis 303 (cent. xiv). The mss of this group in our own country are two in the British Museum, Egerton 2516 (cent. xiv); and Addit. 19,586 (end of cent. xiv); one in the library of St John's College, Oxford (cent. xiii or xiv); one in Sir Thomas Phillips' library at Cheltenham 16,284, formerly in the Libri collection (cent. xiv); and one in the Hunterian Museum at Glasgow (copied in 1453).

All these mss agree with the codex Abrincensis in omitting §§ 1—90 and §§ 191—231. In some of them the opening words are identical; in others, attempts are made to complete the sense by writing quantoque robustius or multoque robustius.

The most conclusive proof of their derivation from the codex Abrincensis rests however on the manner in which they treat the symbol for autem which occurs in 28 places in that ms. This symbol resembles the letter h.

In all these places and in these alone, it is repre-

---

1 Heerdegen, p. viii.
2 =Gn² of Schuetz. It is collated by Klein in Goeller's ed. p. 474. The codices Gudiani derive their name from Marquard Gudius, who died in 1689. The above Ms and most of those bequeathed by him are in the library at Wolfenbüttel, whence they are sometimes called the codices Guelserbytani (cf. Lessing, ed. II. Goering, XV 281).
3 Collated by Hoerner.
4 In double columns in extremely small characters, written, according to a note inside the cover, versus fin. s. xiii. At the foot of the second column of page 62, after a gap of 16 lines, we have the heading in ejusdem libri quartus (the Orator, being here, as often, mistaken for a fourth book of the de Or.), followed by toque robustius. In the second line we have enim by mistake for autem. As in A, there is a gap (of half a line) after exculta (155). It belonged to W. H. Black in 1827, and was bought of E. Tucker in 1879.
5 Begins (after a blank page) with multoque robustius, these words being superscribed with al. toque robustius.
6 In § 99 has hic hæ copsisissimae, where the symbol h (for autem) is mistaken for enim. The Orator is followed by the de opt. gen. oratorum. It is a magnificent volume with illuminated initials and several miniature portraits. It was formerly in the Sussex collection, and was purchased at Dr Hawthor's sale in 1853.
7 See lines 1, 3, 8, 9 in the facsimile. The same abbreviation is found in the form h in the 'Book of Kells' (cent. vii), h' in the 'Gospels of St. Chad' (about 700); similarly in the Harleian Ms of the 'Passio' 1965 (cent. viii), and in the ms of Cassiodorus on the Psalms (plate 164 of Palaeographical Society's Publications, series i), also in the Cotton Ms of Baeda (cent. viii, ib. plate 141), and in the 'Book of Deer' (cent. x; Camb. Univ. Libr. II 6, 32, published in facsimile by Dr John Stuart, 1869). The dot, which is sometimes added in the Ms at Avranches (e.g. lines 1 and 3 of my specimen), is apparently a survival of the prolonged stroke starting from about the middle of the curve of the letter h which is often found in the Mss above mentioned. I am indebted to Mr Bradshaw for drawing my attention to this point, and for much interesting information connected with it.

To the Mss already quoted may be added the well-known Ms of Baeda in the Univ. Libr. (cent. viii), and the Domini Passio &c in the 'Book of Cerne' in the same library, Ll 1, 10 (cent. viii). On my happening to cite, for the use of this symbol, the Harleian Ms of the 'Passio', Mr Bradshaw soon made the interesting discovery that it was really a duplicate of this Cambridge Ms. The abbreviation
THE CODEX ABRINCENSIS.

sent in the ms belonging to St John’s College, Oxford, by a symbol resembling k; and in two of the other English mss (the second and fourth of those above enumerated) there are traces of the original abbreviation. In all the remaining mutili the place of the abbreviation is taken, either always or in a majority of passages, by enim, thus proving that the copyists must have had before them an abbreviation which they found it difficult to understand, and suggesting the conclusion that all the mutili are derived from the codex Abrincensis.

Several, however, of the mutili differ from the Abrincensis in shewing traces of considerable additions or corrections. Thus, in § 103, while A has: ni vel nota esse accusarentur vel opes possent legere qui quaererent, the Erlangen ms has: ni vel his nota esse qui accusarentur aut defendere ntur vel per se possent legere qui quaererent. Again, in § 106, while A has: itaque nostri quicunque orabamus, the Erlangen ms has: itaque nos qualitercumque orabamus. Lastly, in § 185, while A has: sed ut eeteris in rebus necessitatis inventa antiquiora sunt quam voluptatis; itaque et Herodotus et eadem superiusque actas, &c., the Erlangen ms, and others that resemble it, have between voluptatis and itaque the following words: ita et (or ita) in hae re accidit, ut multis saeculis ante oratio nuda ac rudis ad solos animorum sensus expressimendos fuerit reperta, quam ratio numerorum causa delectionis aurium excogitata. The character of the above readings proves that the mutili in which they occur were corrected and in question is, in slightly varying forms, common to all the above mss, and is in fact the ordinary Hiberno-Saxon symbol for autem.

In Wattenbach’s Anleitung sur Lat. Palaeographie, p. 24 of lithograph, it is mentioned first among the abbreviations ‘principally derived from the notae Tironiana’. But it does not follow, as (I suspect) is sometimes supposed, that it is the ordinary nota Tironiana for autem. By examining the lexicon Tironianum in the British Museum (Addit. MSS, 21,164; probably the first half of cent. x), I find h given as the equivalent of a, and the same letter, with the addition of certain diacritical marks, standing as the symbol for a number of words in various parts of the lexicon, all of them beginning with a, viz. ante, antea, antiquam, alterter, alit, alia, auarus and accur (the last placed somewhat oddly in a series consisting of cum, tecum, accur, secum, inicium and perinicum). But in the same lexicon, the symbol for autem itself is different. It is h. Nevertheless, I think it probable that the copyists of the Hiberno-Saxon mss, really borrowed their symbol, or something like it, from the notae Tironiana, in a ms of earlier date (of course) than that just mentioned; and that, if so, the best informed among them were aware that the symbol was not originally identical with h, but was only an old equivalent for a, and would have repudiated such a spelling as hautem, except as a combination of the symbol h, with autem added to explain it. [See also p. xcix.]

1 Heerdeg, pp. x—xiii. Stangl, however, in a review of Heerdeg’s ed. considers two of the codices mutili collated by Lagomarsini independent of A (Deutsche Literaturzeitung, 13 Dec. 1884 p. 1823). He supposes that a large number of the Italian mutili are derived not from A, but from a lost ms closely resembling it, its ‘twin-brother’, as he calls it in the Blätter f. boyar. Gymn. 1885 xxi p. 32. There are doubtless difficulties about the conclusion that all the mutili are derived from A; but A may have been copied in other places before reaching the library of Mont St Michel.

2 Heerdeg, p. xii. The extent of this interpolation is, however, very uncertain.
interpolated by some unknown scholar, who has been conjectured to be none other than Gasparino da Barziza, of Bergamo, who, before the recovery of the complete ms of the de Oratore, conceived the audacious design of writing afresh the lost portions of that dialogue. In the case of the de Oratore, his design was apparently only frustrated by the fortunate discovery which we must now proceed to relate.

In the year 1422, Gherardo Landriani, bishop of Lodi (Lauz Pompeia) near Milan, while searching for some ancient charters in his cathedral church, opened a chest that had long remained closed, and there found a manuscript. This was none other than a complete copy of the principal rhetorical works of Cicero, including the Brutus, which up to that time had been entirely lost, and the de Oratore and Orator which had only been preserved in an imperfect form. News of the discovery spread rapidly among the scholars of Italy, both at home and abroad, reaching Poggio in London and Aurispa at Constantinople. Aurispa was somewhat prematurely promised an early transcript by his correspondent, the enthusiastic copyist and collector of mss, the Florentine Niccolo de' Niccoli; while Poggio, who, eight years before, had been the first to discover and to transcribe a complete copy of Quintilian, wrote at once to Niccolo, delighted at this similarly unexpected discovery in the same field of literature, and impatiently longing for the chance of copying the ms himself. Meanwhile, the bishop of Lodi sent the precious volume to Gasparino da Barziza, a grammaticus rhetorique

1 By Heerdegen, p. xiii.
3 Biondo, l. c. 'repertus Laudae...multis maximisque in ruderibus codex Ciceronis pervertustus et cujus litteras vetustiores paucissimi scirent legere'. Cf. Voigt, 1247.

Vespasiano, *Vite di Uomini Illustri*, reprinted by G. Barbéra, Florence, 1859, p. 474, 'L'orator ed il Brutus furono mandati a Nicolao di Lombardia, ed arrecorono gli oratori del duca Filippo quando vennero a domandare la pace nel tempo di papa Martino, e fu il libro trovato in una chiesa antichissima in uno cassone ch'era stato lungissimo tempo che non s'era aperto, e cercando di certi privilegi antichi, vi trovarono questo libro in uno esempio vetustissimo'. On Vespasiano 'the last of mediaeval scribes, and the first of modern booksellers', see Symonds' Renaissance, ii 366-8, and Voigt, i 397, 402.

4 Ep. 16 (10 June 1422, from London), 'de Oratore, quasi ad epistemum esse Laudeae idque Franciscum Barbarum testari; credo quod illi affirmant et hoc magnum est lucrum'; 17 (25 June, ib.), 'libros Tullii de Oratore perfectos, itemque Oratem et Brutum integros esse repertos summe gaudeo'; 19 (1 May, 1423, from Rome), 'cupio habere de Oratore, Brutum et Oratorem.ideo te rogo ut illos ad me quamprimum mittas'; 48, 51; 53 (23 June 1425) 'postulavi et a te et a Nicola [one of the Medici family] totiens Brutum et Oratorem' &c (quoted, from Poggio’s letters to Niccolo, by Mewès, in his long and learned preface to the letters of Ambrogio Traversari, Florence, 1759, p. xlvii). Cf. Detlefsen, *Philologen-versammlung* (Kiel) 1869, p. 104. On Niccolo, see Symonds' Renaissance, ii 178-182, and Voigt, i 298-308.
celeberrimus, who had been invited from Pavia by Filippo Maria Visconti, and was then engaged in teaching with signal success at Milan. Barziza kept the original and sent the bishop a transcript, accompanied with a letter in which he naively remarks: *feci autem, ut pro illo vetustissimo, ac paene ad nullum usum apto, novum manu hominis doctissimi scriptum ad illud exemplar correctum alium codicum haberes*. The original was last heard of at Pavia in April, 1425.

To recover the readings of this lost MS, which, from the place of its discovery, is generally known as the *codex Laudensis*, we have to rely on three MSS which (as Heerdegen maintains) were directly transcribed from it:—

(1) The *codex Florentinus* (F) in the Magliabecchian Library at Florence (I 1, 14). It contains the *Brutus* and the *Orator* alone. It was formerly in the monastery of San Marco, to which it was bequeathed by Niccolo de’ Niccoli. It was possibly this MS that was sent to Niccolo from Milan by the hands of the envoys of Filippo Maria Visconti, duke of Milan, when they came to Florence to sue for peace in the time of Pope Martin V. Its date is determined by a transcript in the Laurentian Library (50, 18) which, according to the copyist, was completed on the 1st of October, 1423.

(2) The *codex Palatinus* 1469 (P) formerly at Heidelberg, the *urbs Palatina*, and now in the Vatican Library. It contains the *de Oratore* and the *Orator*. At the beginning of the latter, a hand different to that of the copyist, besides making numerous corrections in the text, has placed him in the foremost rank among living authorities on the times in question. ‘Vespasiano’, he remarks, in the course of his reply, ‘is not a historian, nor does he write with historical accuracy. His words would most naturally refer to the peace made on 8 Feb. 1419, when Martin V was in Florence’. But this will not suit the dates; there is, however, an embassy which is referred to as follows in the *Commentario di Neri di Gino Capponi* (Muratori, *Rerum Ital. Script. xviii* 1158): ‘Il duca di Milano mandò del mezo d’Aprile 1422 cinque ambasciatori a Firenze, e sponsono la ’mbasciata a’ Signori, cioè quanto esso duca aveva disiderato la pace con la Signoria &c.’ In any case, Milanese envoys must have been plentiful, he assures me, in Florence between 1420 and 1424. (L. Ursichs, *Eos* iii 351, 1866, refers, I find, to Muratori, *Ann. d’Italia* ix 1, 144, for an embassy in 1422, but needlessly gives it up in favour of one in 1420.)

1 Biondo, *l.c.* Cf. Symonds *l.c.* 107.
2 Gasparino da Barziza, *Opera* p. 215 ed. Furiietti, 1723. According to Biondo, the homo doctissimus was Cosmus of Cremona, who ‘tres de Oratore libros primus transscriptis’. Biondo himself was the first to copy the *Brutus*. Barziza, near the beginning of his letter to the bishop, expressly mentions the *Orator* only, ‘Oratorem a te compertum’; at a later point he congratulates him, ‘quod omnes oratoriae institutionis partes illas, quibus carebamus, ex his tenebris in lucem exutilisti’. It is not clear whether the transcript sent by Barziza consisted of the *de Oratore* alone, or included the *Orator* also.
3 Detlefsen, p. 102, while quoting Vespasiano, says (in passing) of these negotiations: ‘ich kenne das Ereigniss nicht, das hier angedeutet word’. After searching in vain in Sismondi, for an embassy that would exactly fall in with the dates above-mentioned, I applied to Professor Creighton, whose ‘History of the Papacy during the period of the Reformation’ has

---

1 Heerdegen, p. xv.
added in the margin: *Incipit orator; and, against § 91, huc usque deerat; and, lastly, at the close: Ex vetustissimo codice. Libri tres de Oratore ad Q. fratrem. Item orator ad M. Brutum transcripti perfectique explicium et ad exemplar emendati. Deo gratias. This hand is identified by Heerdegen as that of Gasparino da Barziza*.  

(3) The codex Ottobonianianus 2057 (*O*), also in the Vatican Library. It contains the *de Oratore, Orator, and Brutus, and (by another hand) the de optimo genere oratorum.* After the end of the *Brutus* the抄ist has written in very small characters at the foot of the page: *MCCCCXXXII die plio novembr in sero | finit Am.* Between these words and the end of the *Brutus* the corrector has written a long statement, in which he mentions that the *ms* belongs to Francisca Bossius of Milan, Episcopus Cumanus; and adds: *qui tres oratorii libri (the *de Or.*, Or. and Brutus) correcti auscultati collecti emendati et iustificati fuerunt cum codice illo vetustissimo et ipsa intuizione religionem quandam mentibus hominum inferente quem re(verendissimus) p(ater) et d(ominus) d(ominus) Gerardus Landrianus Episcopus Laudens et Comes in archivio ecclesiæ suæ repperit litterarum cupidior, per Antonium Johannis, Simonem Petri, Bossios et me Francii. Viglevium de Ardicijs quanvis cursim MCCCCXXXV die xxvi Aprilis Indictione tercia, in civitate papii studio-rum matre.* The statement closes with complimentary references to Gherardo Landriani and Francesco Bossio, to the former for the discovery of the lost *ms*, and to the latter propterea quod primum veterem et superiorem codicem non sat a plerisque legibilibus ob antiquarum litterarum effigiem stilumque incognitum in latinas et explicatas bene litteras studioseque interpunctas summa diligentia renovavit. From this it has been concluded that the *ms* was copied from the *codex Laudensis* in 1422 and corrected from the same in 1425 at Pavia, which is the last that we hear of the original. The corrector, Viglevius, adds in the margin of the *ms* some severe criticisms on the mistakes of the抄ist, e.g. in § 158, after correcting *insilit terrâ* into *nisi litterâ*, he adds: *pessime enim amicus noster antiquarum litterarum cognovit effigiem.* Occasionally he adds various readings from other sources e.g. in § 159 al. incitus for inductus, in § 163 al. auratus aries colchorum for *at tauricos locorum*, and in § 168 after cogniti: al. etiam a latinis. Lastly the抄ist himself has noted in the margin a number of points of orthography in which the original differed from his copy. This he does in 35 places, adding Antiq or A to indicate the *codex Laudensis.* From these notes it is inferred that

---

1 id. p. xvi. He has since suggested that *P* was actually copied by Cosmus of Cremona, and is the original of the *ms at Modena, mentioned on p. lxxxv, note 2 (Jahrb. Philol. 1885, 2 p. 111).*
the original ms preserved the older forms *perficiundi, maxume, lubet,* 
*volt, omnis* and other accusatives plural in *is* from nouns in *i*.

The three transcripts above described enable us to arrive, with 
some degree of certainty, at the readings of the lost ms. Of the three 
transcripts the *codex Florentinus* is considered by Heerdegem to be the 
most accurate.

Apart from the three transcripts which have just been described, 
there are a very large number of copies ultimately derived from 
the same source. These are divided by Heerdegem into three classes:

1 (*codices suppleti*, i.e. *codices mutili*, which, after the discovery of the 
*codex Laudensis*, have been supplemented from the *codices integri*. To 
this class belong 12 mss, including the *Laurentianus 50*, 1, with seven 
others in Italian libraries; and four in our own country, namely two in 
the British Museum *Harleianus 259* and *2619*; also one belonging to 
Cheltenham, *2473*.

2 (*codices correcti*, i.e. *codices integri* corrected with the help of 
*codices mutili*). To this class belong 32 mss enumerated by Heerdegem. 
23 of these are in Italian libraries; among the remainder may be 
mentioned the *codex Dresdensis Dc 108*. The ms of this class in our own 
country are one in the British Museum *11, 923*; one in the Bodleian, 
*D'Oroviillianus x 1, 5, 2*; one at Magdalen College, Oxford, *206*; one at

---

1 Heerdegem, pp. xvi—xviii. Stangl, 
in the review of Heerdegem's ed. already 
referred to, considers O as to be the text 
transcribed by Cosmus of Cremona from 
the lost ms; O* vetus* the readings of 
the lost ms itself; and O* al*, as derived 
from another lost ms belonging to the 
same general group as the *mutili*, but 
older and less imperfect than A.

2 Stangl considers O and P to be only 
indirect copies of the lost ms and of 
these he regards P as superfluous. On 
the other hand, he has a high opinion of 
another ms at Modena (*codex Muti-
nensis, vi d 6*), which closes as follows, 
with a statement similar to that in P: 
'Orator ad M. Brutum feliciter explicit 
transcriptus perfectusque et ab eo exemplari 
emendatus: quod a vetusto illo 
codice primum transcriptum correctum 
quae fuerat: pridie idus Septemb. 1425, 
Mantuae. F (rancius) C (alcinmus)' 
The date is read as above by Detlefsen, 
p. 117, and by Heerdegem (*Sarkh. Phil. 
ii. s. 110*). Stangl, *bayer. Gynn.* p. 30, 
makes it 1424, and insists on preferring 
M to P. He has been good enough to 
supply me with the readings of M in 
several passages, and, so far as I have 
observed, they are identical with those of 
P. M, like F, differs from O and P in 
being written continuously, with no indication 
of paragraphs, and in this respect it probably agrees closely with the lost 
original (ib. 40). The first two were 
plain copies transcribed for scholars; the 
other two (especially O) more elaborately 
embellished for the libraries of wealthy 
patrons of learning (ib. 42). [Stangl now 
accepts 1425 as the date of M.]

3 'An illuminated ms formerly at 
Wimpole. The subscription runs as 
follows: 'Marci Tullii Ciceronis de per-
fecio oratore liber explicit ad laudem Dei 
amen. Scriptus a me evangelista Fran-
cisci de Rubeis e Assio et expletus in 
patatio dominorun pririor civitiatis Asi-
sii dum ibi eram notarius dominorun et 
pririorum. Anno Domini MCCCCLXII in 
mense Julii et Augusti. Laus sempi-
terna Deo et gloriosae Virginie Mariae 
et Sancto Francisco et omnibus'.

4 Ends with § 195 'si saepe isdem 
uten mur'; marked as belonging to cent. xv.

5 Also the *Guelferytann* 190 [Gu*].

6 Formerly in the *Bibliotheca Butle-
rianian* (Bp Butler of Lichfield, the editor 
of Aeschylus) and in that of H. Drury. 
The *Orator* is entitled *de perfecto oratore*. 
Cheltenham 16, 296 (formerly in the Libri collection) and one in the Advocates' Library at Edinburgh 18, 3, 12.

(3) the codices non mixti, which have neither been supplemented from the codices integri nor corrected from the codices mutili. Of these Heerdegen enumerates 63, of which 38 are in Italian libraries. As an example of this class may be mentioned the codex Gudianus 38 [= Gu' of Schuetz], collated by Weller and Klein. In our own country it is represented by seven mss in the British Museum, viz. 10, 383; 10,965; 11,922; Harleian 2712, 2735, and 2771; also by one in the Bodleian, D'Orvillianus x 1. 3, 23; one at Balliol College, Oxford, 248E; one in the University Library, Cambridge, 2299 (emended); one in that of St John's College, Cambridge, 112 (also emended); one at Cheltenham, 23,088; and lastly one belonging to the University of Glasgow, F 6, 16.

Each of the above three classes includes specimens whose value is derived from the fact that they have been emended by scholars. Thus, the mutili suppleti (1) include the codex Laurentianus 50, 1, which contains such emendations as dicit for dicat (15); voluplati for voluntati (68); oratoris for orationis (69); and inusitatum for usitatum (80) (2). As a similar specimen of (2), the integri et muto correcti, there is the codex Vaticanus 1709 (n. 2). Among the emendations in this ms are cui for quw (3); ut for an (4); infringatur for infringat (6).

It is, however, the third class, the non mixti, to which most of the emended mss belong. The most important of these is the Laurentianus 50, 31, containing the de Oratore, Paradoxa, Brutus and Orator. At the close of the Orator are the words: Scripsit Poggio Martin(i) Papae V Secretar(ius); and similarly at the end of the de Orator. We have already seen (on p. lxxxii, note 4), how eager Poggio was to obtain a

---

1 'M. T. C. Brutus; eiusdem de Or. liber ex emendatissimo codice Leonardi Brunii Aretini exemplatus anno 1456', chartaceus, 410.

2 Formerly in the Bibl. Bizow. It omits the 'interpolation' ('ita et in hac re-exegitata') in § 186.

3 Formerly in the Bibl. Butleri.a, 'from the Nicoliini library', beautifully written and illuminated; vellum (cent. xv) folio.

4 A small volume containing the Orator alone, formerly belonging to the convent of Case Dei, to which it was presented by Reginaldus de Blott in 1477; vellum, cent. xv.

5 Brutus and 'de oratore perfecto ad Brutum', cod. saec. xv, brilliantly illuminated.

6 Saec. xv. In § 26 it has dira which is corrected into dira in the margin, in
different ink to the text. dira has hitherto been known only as an emendation proposed by Ernesti.

7 =Mm 2, 41; de Or., Brut., Or., Paradoxa, de Am., de Sen.; 'a large folio on vellum of 140 leaves in double columns... distinctly written in a Gothic hand of the xvth century. The ms is neatly rubricated, flourished and illuminated. It was collated by Z. Pearce for his ed. of the De Or.'

8 Presented by Thomas Baker, the historian of the College; formerly in the possession of the non-juring bishop, Thomas Wagstaf.

9 A vellum folio, bound in velvet, formerly in Dr Hawthrey's library; cent. xv.

10 A collation of this ms by Vitelli is published by Kuhner, de Or. codice Laurentiano, 1882.
copy of the *codex Laudensis*. Had he not been at a distance from Italy at the time of the discovery, we should probably be in possession of a direct copy of that ms, executed by Poggio himself. As it was, he had to content with copying a transcript only. It is proved by Heerdegen that Poggio's copy was transcribed from the *codex Florentinus* (*F*). This conclusion is drawn from its coincidence with that ms in many passages where it differs from the *Palatinus* and the *Ottobonianus*. Among the readings found in this ms which may fairly be ascribed to Poggio himself, are *quoi* for *quo* (3); *par est omnia omnibus* (for *omnis omnia*) *experiri* (4); *possit esse esse possit* (7); *iudico* for *video* (11); *temperatus* for *temperandus* (21); *in singulis* for *singulis* (22); also *unumque* (23); *praescriptum* for *persecutionum* (141); *anquirit* (210); *profecto se judisse* (222); and *tamen* (237). With this ms are connected both the mss at Cambridge, that in the University Library and in the Library of St John's College; as also the *codex Vitebergensis* (formerly at Wittemberg, now at Halle), written in 1432. This, however, contains from an independent source some emendations (e.g. in § 219, *numero solum*) which are missing in all the three earliest transcripts of the *codex Laudensis*, as well as in Poggio's copy of *F*.

The *codex Einsiedensis* 307, a manuscript preserved at Einsiedeln, between the bay of Uri and the lake of Zürich, to which a somewhat exaggerated value was ascribed by the Zürich editor, Orelli, is proved by Heerdegen to have been derived from *F*. It includes, however, some emendations independent of that source, such as *ad quod* for *quo* (3), *infringatur* for *infringat* (6); and *illius viribus* for *ipsius viribus* (23).

The *codex Laurentianus*, 50, 18, copied in 1423 for Cosimo de' Medici, is directly derived from *F*. Among its emendations are *nam* for *an* (4); *praesentibus* for *praestantibus* (6); and *ex* before *omnibus terris* in § 34.

Apart from the evidence derived from actual mss of the *Orator*, we have a certain amount of testimony as to the text, in the form of quotations by various authors, most of whom have been already mentioned (p. lxvi f.). To these may be added Rufinus of Antioch, a writer on metre and rhythm, who probably belongs to the early part of the fifth century, and whose quotations (from §§ 66, 171—4, 212, 216

1 I find these mss agreeing with Poggio's in all the readings quoted above, except that they have *unum* and *que unum* respectively (23), while the Univ. ms retains *video* in 11.
2 Ed. 1830, p. cxii f. 'codicem istum... omnium adhuc collatorum optimum esse diurno usu commperi'.
3 In Heerdegen's ed. these *testimonia* are very conveniently printed between the text and the various readings; Stangl has since given a summary of them on p. xii of the *prooemium* to his ed.
and 223) are preserved in a ms of apparently the ninth, possibly coeval with the lost Laudensis. Again, we have manuscript evidence of the same century in the case of Nonius, who refers to §§ 20, 21, 25, 28, 38, 39, 40, 59 and other passages; of the tenth century, about the time of the Abrincensis, in that of Quintilian; and of the twelfth in that of Julius Victor, who gives us excerpts from §§ 57, 69—71, 76—89, 97 and 137. Such evidence, however, though occasionally valuable, must be used with the greatest care and discrimination.

Among editors of the text there has been considerable difference of opinion as to the relative value of the codices mutili as compared with the integri. While the earliest editors (1469—1511) adhered almost exclusively to the codices integri, those of the next age (1514—1550) borrowed cautiously from the mutili in passages, where they supplied a better text, more particularly as regards the order of the words. In the latter half of the sixteenth century, the best edition was that of Lambinus (1566), which, however, was to some extent marred by its including interpolations derived from an unsatisfactory specimen of a codex mutilus known as the codex vetus Caroli Stephani (cod. Parisinum 7750, copied A.D. 1417). In the last quarter of the eighteenth century, appeared the edition of Ernesti (1777), in which some use was made of the codex Vitebergensis. In the present century, Orelli's first edition of the whole of Cicero (1826) was succeeded by a separate recension of the Orator by his pupil Meyer (1827). In this work special attention was given to such evidence as to the text as could be derived from the quotations of rhetoricians and grammarians. The apparatus criticus also included a conspectus of the text as printed by previous editors, together with a record of the readings of the codex Vitebergensis, Dresdensis and Monacensis, as well as of the three mss at Wolfenbüttel (Guelferbytanus 1, 2, 3), and the vetus Stephani. The two last of these, which were much interpolated, led him to form a very unfavourable opinion of the mutili; and this opinion received the sanction of Orelli in his special edition of the Orator with the Brutus and Topica (1830), which was mainly founded on the Einsiedlensis and Vitebergensis, mss which, it will be remembered, have since been traced to Poggio's copy of a ms still in existence. A collation of the codex Erlangensis, left at Orelli's disposal by Beier, led him to distinguish between two classes of interpolations in the mutili, one belonging to the middle ages, and another which he ascribed to the fourth or fifth century.

1 Keil, Gr. Lat. vi 552—3.
3 Orelli, ed. 1830, p. cxvii f.
4 Meyer, Praef. xix and note on § 100, p. 57.
5 p. cxix.
6 p. cxv.
CRITICAL EDITIONS.

Peter and Weller in a school edition with critical and explanatory notes in German, published in 1838, regarded the Vitebergensis as the best, and, next to this, the Monacensis and Dresdensis. An appendix to this edition gave a collation of two of the Wolfenbüttel MSS (Gu. 1 and 2). A collation of all three by Klein was similarly printed in a more important edition brought out in the same year by Goeller, with an elaborate though somewhat diffuse Latin commentary, but without any proper **apparatus criticus**. Orelli's third recension of the Orator (1845, in Baiter and Orelli's revised edition of the whole of Cicero), was the first to record any readings from the **codex Abrincensis**. These were taken from the somewhat imperfect collation of Le Hériche already mentioned on p. lxxvii, but they were not allowed much weight in deciding the text. The influence of the **codices integri** was still strongly preponderant, and conjectural emendations were very sparingly admitted.

The **codices mutili** as a class lay under a cloud until their credit was to some extent restored by Kayser, in an article written in 1851. Kayser, again, has been followed by other scholars who have drawn attention to many passages in which the readings of the **integri** are corrupt and must be corrected with the aid of the **mutili**. Kayser's text (1860), while rarely preferring the **codices integri**, as represented by the Vitebergensis and Einsiedlenensis, introduced many readings from the **mutili**, namely the Abrincensis, the Gudianus 2, and the Erlangensis. In point of orthography it shewed a distinct advance on its predecessors. But it was also remarkable for the extreme deference paid to the always interesting and instructive but sometimes rash and unduly sceptical criticisms of the Dutch scholar, Bake, at whose instance numbers of words and clauses are in this edition marked as spurious.

In 1869 appeared the third issue of a school edition with admirably terse and concise German notes by Otto Jahn. For the first edition of this work (1851), several emendations were supplied by Lachmann, and it also received some important contributions from Mommsen. The second edition (1859) included not a few corrections by Sauppe.

Between the second and third editions by Jahn, was published a school edition with German notes by Piderit (1865), who had already edited the de Oratore and the Brutus. The parallel passages quoted from these last, as well as from Quintilian, are among the many valuable points in this edition, which also gives more attention than that of Jahn to the detailed exposition of Cicero's argument, and has besides an admirably written Introduction, as well as an explanatory index of

---

2 See the articles by K. Schenk, Stegmann, Hoerner, Rubner, and Stangl, mentioned among the dissertations on p. xxv f.; also the prolegomena to Heerden's edition, p. xxv f.
TEXTUAL CRITICISM.

proper names and technical terms, giving a considerable amount of information which might perhaps, however, have been more conveniently incorporated in the notes or left to the province of biographical dictionaries and other books of reference. The critical appendix states, and sometimes discusses, the points in which the text differs from that of Orelli and Baiter's revised edition. After Piderit's death, a second edition appeared in 1876, in which, besides some slight corrections in the commentary, important alterations were made in the text by the removal of some unnecessary emendations of Piderit's, and the introduction of textual improvements due to the criticisms of Jahn, Madvig, Sauppe, Schenkl and others. The author of this revision, whose name does not appear in the work itself, is known to have been Halm.

In the last editions of Jahn and Piderit, the text is founded mainly on that of Kayser, which depends unduly on manuscripts removed in the third degree from the codex Laudensis, and also rests on an imperfect collation of the codex Abrincensis. A satisfactory collation of this manuscript, as well as a statement of the evidence derived from the earliest Italian copies of the Laudensis, was one of the many valuable points in Heerdegen's edition of 1884. In his prolegomena no less than 185 mss are carefully enumerated and classified and some of the textual difficulties briefly discussed.

In the Teubner texts, the convenient edition of Klotz (ed. 2, 1863) will shortly be superseded by a new edition of the rhetorical works by W. Friedrich, the first part of which has already appeared. A new recension of the text of the Orator has been completed by Th. Stangl of Würzburg, who has recently devoted considerable attention to the mss of the principal rhetorical works of Cicero.

The text of my own edition has been founded on a careful study of the evidence that has been accumulated by scholars down to the present time. On points of orthography, I am glad to find myself in almost complete agreement with the principles indicated in the Introduction, and carried out in the text, of the masterly edition of the Academica recently produced by Dr Reid. Taking Kayser's text of 1860 as the general basis of my revision, I have adhered to it in the following orthographical details. I have kept the ordinary superlative termination -imus, not -umus, except in § 161, where the older form, optumus, is probably right. I have regularly printed o after v in volt, voltus, voltuosus (60), volgi (237), divolgari (112), and pervolgatissimus (147), where other editors either (as Stangl) consistently print u, or (as Heerdegen) sometimes u and sometimes o, according to the varying evidence of our existing mss. I have accepted cisi and cisdem, instead of the forms in ii. I have retained -is as the accusative plural of the i-
THE TEXT OF THIS EDITION.

declension, as in _omnis_ and _auris_; and _-em_ as the accusative of Greek nouns in _-es_, though I am aware there is good evidence for _-en_. Of the consonantal characters _j_ and _v_, the distinctive use of which was apparently first recommended by Petrus Ramus', I have kept the _v_, but not the _j_.

On the other hand, I have abandoned Kayser's text, and followed the best evidence we now possess, in printing _scena_ (86, 134), _paedex_ (107), _pulcher_ (note on 160) and _incohare_ (33), instead of _scena_, _pelix_, _pulcer_ and _inchoare_. While retaining _adferens_ (21), _adfluentes_ (42, 79), _adgressus_ (35) and _adcommodare_ (23), I have preferred the assimilated forms in _irridere_, _illustris_, _colligare_ and _collocare_, the consonants lending themselves to assimilation more readily in the latter case than in the former; though, in both cases, the assimilated form probably represents Cicero's own pronunciation, while the unassimilated form preserves the most ancient spelling and the original etymology. As the genitive singular of nouns whose nominatives end in _-ius_ and _-ium_, I have adopted _-i_ instead of _-ii_, as _Antoni_ and _Sulpici_ (132), _ingeni_ (4) and _tibicini_ (198). Further, I have printed in the text _relicum_ (143), _inicum_ (159, 183), _secuntur_ and _locuntur_ (although I have once or twice been less precise in my notes, e.g. on p. 21). In these instances Kayser and others adhere to the combination _quu_, though they have rightly abandoned what Dr Reid denounces as 'the odious _quum_', which 'is of the rarest possible occurrence even in the most corrupt of mss'². In the words just mentioned, the earliest evidence we now possess as to the text of the _Orator_ is, on the whole, in favour of the forms in _c_. Again, in the very many cases in which words and clauses, and even whole sentences, are in Kayser's edition placed in brackets and thus marked as spurious, I have very seldom followed him. Lastly, I have frequently altered his text, in passages where the evidence of mss of secondary authority has been since superseded by the careful collation of others of primary importance.

I have duly recorded almost all the suggestions recently proposed by Heerdegen and Stangl, and I have accepted several of them, e.g. _at quid sequi debeat_ (104), _quaere, cur ita sit_: _dicent iuvare_ (159), _uit de_ (126), _[et] neve_ (221)³. So far as these eager rivals agree with one another, I should probably have gone still further in the same direction with them, especially as regards the weight which they, on the whole, justly and deservedly, attribute to the _codex Abrincensis_, had not long familiarity

---

¹ C. Waddington, _Ramus_, p. 348. V is the normal type in inscriptions, and _n_ in mss, for the vowel and the consonant alike.

² _Academica_ (ed. 1885), p. 73.

³ The first two are due to Heerdegen; the second two, to Stangl.
with the annotated editions of Jahn and Piderit prepossessed me, perhaps
unduly, in favour of the traditional text. I may perhaps be allowed to
add, that the experience gained by lecturing repeatedly on this subject,
as well as the discipline of writing a somewhat extensive commentary,
which, as it happened, was already in type before the publication of
Heerdegen's recension, and the printing of that of Stangl, have convinced
me of the soundness of many passages which the most recent editors
have, perhaps needlessly, suspected. But the general value of their
critical labours is undoubtedly great; indeed, no one can edit any
portion of an author like Cicero, without being conscious of the debt
that he owes to his immediate, as well as to his remoter predecessors;
and such indebtedness can scarcely be acknowledged in a more useful
form than by a detailed conspectus of the literature of the subject.
An editor of an ancient text, that has occupied the attention of many
generations of scholars, while he is bound to welcome the latest light
from every quarter, can hardly attempt such a review of the past in a
more appropriate spirit than that suggested by Cicero himself, when
dwelling in the Orator on the importance of history,—history, which he
elsewhere eulogizes as the testis temporum, the lux veritatis, and the vita
memoriae:—

    quid enim est actas hominis, nisi memoria rerum veterum cum superi-
orum actute contexitur? (§ 120.)

IX. List of Editions, Dissertations, and Works of
Reference.

(A) Selected Editions of the Text.

(1) Ed. Romana, De Oratore, Brutus and Orator (page 156 r., line 4—188 r
30) printed by Swayneheim and Pannartz (Rome) [There is a copy of this very rare
editio princeps of the Brutus and Orator in St John's Coll. Libr. ii 1, 48, to which
I have frequently referred; the text of the Orator in this edition is collated in the
appendix to Goeller's ed.], 12 Jan. 1469. (2) *Ven. 1, De Oratore, de perfecto
Oratore, Topica, Partitiones, de claris Oratoribus, de petitione consulatus, de optimo
genere oratorum; Bartholomeus Alexandrinus and Andreas Asulanus (Venice) 1485
[a copy of this rare edition, in the Library of the British Museum, 11400 i].
(3) *Ven. ii, Orator, de Fato, Topica, de Universitate, Bonetus Locatellus (Venice)
[a copy of this rare volume, in Trin. Coll. Libr. VI § 4, 2—no. 317 in Sinker's
Catalogue; see infra B 1] 1492. (4) *Mainly a reprint of (2), by Anthonius
Koberger (Nuremberg) 1497. (5) *Mediolanensis, Ciceronis Opera [Thomas
Linacre's copy of the rare ed. princeps of the whole of Cicero, Univ. Libr. Ab 1, 13]
Minutianus, (Milan) 1498.

1 de Or. ii 36.

* Denotes the editions whose readings are recorded by Meyer, no. 30.
(6) *Ascensiana I, Cic. Opera [generally agrees with (5) in the Orator], Ioannes Parvus et Iodocus Badius (Paris) 1511.  
(7) *Aldina I, Opera Rhetorica (Venice) [Univ. Libr. L 16, 29] 1514.  
(8) Juntina I, reprint of (7), Opera Rhetorica (Florence), ed. 1, 1514.  
(9) *Tulichius; Orator (Leipzig), 1515.  
(10) *Ascensiana II, Opera (Paris), 1522.  
(11) Juntina II, Opera Rhetorica (Florence), 1526.  
(12) *Cratandrina, Opera (Basel), 1528.  
(14) *Gryphiana I; Orator cum Victoris Pisani commentario, Seb. Gryphius (Lyons) 4to, 1536.  
(17) *Gryphiana II, Orator, Franciscus Gryphius (Paris) 1542 [40 in Meyer's list on p. xxi of his ed.; an ed. in 8vo dated 1536 is ascribed to the same printer by Orelli in his Index Editionum p. 232].  
(18) Manutius, Opera Rhetorica (Venice) 1546 [Univ. Libr. L 20, 20], *1550.  
(20) Laminbus, Opera (Paris) *1566 [ib. L 13, 4]. (Venice) 1569 f. (Paris) 1573 [L 18, 4]. (Lyons) *1578 [L 13, 10], iv vol. folio, i 'in officina Sanctandreaea', ii and iii printed by Jeremias des Planches (Lyons?) *1584 [this ed. I have not found either in the Camb. Univ. Library or in the British Museum]; (Ant. Gryphius, Lyons) 1585 [L 13, 8], (London) 1585 [As Laminbus died in 1574, all except the first two are posthumous editions; in the latter, the changes introduced into the text by Laminus himself, are placed in the margin by his revisers].  

(21) *Gothofredus (Geneva) 1588, *1617.  
(22) Gulielmus et Gruteriis (Hamburg) [L 13, 19] *1618, reprinted (Leyden) 1642, (Amsterdam) 1659, 1661, (London) 1681; edited by Jacob Gronovius (Leyden) [L 16, 4] 1692.  

(23) Olivetus, Opera cum delectu commentariorum, including some conjectures by Muretus (Paris) 1740—2 (repeatedly reprinted).  
(24) Glasguensis, text of Brutus and Orator 18mo (Glasgow) 1748; also Cic. Opera 'in aedibus Academicis exc. Robertus et Andreas Fouili' 1749 [reprint of text of 23].  
(26) Schirach, Orator (Halle) ['cura admodum levis' Orelli] 1766.  
(27) Oxoniensis, Opera cum indiciobus et variis lectionibus (Clarendon Press, Oxford), the text is that of no. 23, [the 'variae lectiones' include the readings of numerous MSS, mainly those in the libraries of Oxford, collated by Thomas Hearne; at the end of vol. i are given some readings from the Orator in the well-known Balliol MS p. 248 e, containing nearly the whole of Cicero] 1783.  

(28) C. G. Schuetz [denoted in critical notes by Sch.]; Rhetorica recensuit et illustravit (Leipzig) *1807; Opera (ib.) *1815.  
(29) *J. C. Orelli [= o'], Opera (Zürich) 1826.  
(31) C. F. A. Nobbe, Opera (Leipzig) 1818, 1855, 1869.  
(32) J. C. Orelli [= o?] Orator, Brutus and Topica (Zürich) 1830.  
(33) J. C. Orelli [= o?] and J. G. Baiter; Opera (Zürich) 1845 f.  
(34) R. Klotz, Opera, part ii vol. 2 (Leipzig) 1851, 1874.  
(35) C. L. Kayser [= k], Orator printed separately and also as part of vol. ii of Baiter and Kayser's Cicero (Leipzig) 1860.  

* Denotes the editions whose readings are recorded by Meyer, no. 30.
EDITIONS, DISSERTATIONS, ETC.


For the bibliography of all editions previous to 1834, see the Index Editionum in Orelli and Baler's Cicero VI, Onomasticon i pp. 197—215, 232—3.

(B) COMMENTARIES ON THE ORATOR.

(1) VICTOR PISANUS, notes from the lectures of Giorgio Valla of Piacenza [ob. 1496], printed round the text of the ed. VEN. II, supra A 3. At the end is the subscription 'finis commentarii in Ciceronis Oratorem accuratissime pro rerum necessitate expositi per magnificum ac generosum dominum Victorem Pisanum, Patricium Venetum', (Venice) 1492. (2) PHILIP MELANCHTHON, Orator cum explicationibus P. M. (Rob. Stephanus, Paris) 1534, reprinted eight times in the next thirty years. See Melanchthon's works in the Corpus Reformatorum, vol. xvi 769—803.

(3) J. L. STREBAEUS, Rhemensis [Strebée, ob. 1550]. Orator cum scholiis; justly described by Oliveti, praef. p. 15 ed. 1749, as written 'in tironum grattiam; sed accurate tamen et ab homine artis rhetoricae perissimissimo' (Mich. Vascosanuss) 1536. (4) In omnes de arte rhetorica M. Tullii Ciceronis libros, doctissimorum virorum commentaria, in unum veluti corpus redacta, ac separatim a Ciceronis contextu, quem a diversis impressum nemo iam in bibliotheca non habet, ne quis inani sumptu gravetur edita. [Includes the above-mentioned scholia of Victor Pisanus pp. 455—90, Melanchthon, pp. 614—623, Strebaeus, pp. 490—614; I have occasionally referred to my copy of this folio volume without, however, finding any help worth mentioning] (Venice, apud Aldi filios) 1546. (5) M. A. MAJORAGIUS, in Oratorem commentarius (J. Oporinus, Basel) 1552. (6) M. JUNIUS, in Oratorem scholia (Strassburg) 1585.

(7) J. PROUST, Orator with Erutus, Topica, Oratoriae Partitiones, de Opt. gen. Oratorum, cum interpretatione et notis in usum Delphini, iuxta ed. Parisiensem. [Oliveti, praef. p. 15, observes of this commentator: 'ut es maiorim gentium non est, ita nec quintae classis'. Orelli u. s. p. 231 describes the reprint of the Brutus in 1718 as a 'pessima editio'.] (Oxford) 1716. (8) I. VERBURG, Opera cum notis variorum (Amsterdam) 1724. (9) OLIVETUS, Opera cum selecta commentariorum = A 23. [Vol. i includes 10 pages of notes on the Orator, mainly extracted from Strebaeus and Proust] 1740—2. [The notes on the Orator in (7) and (9), and the text of Ernesti, are reprinted with an apparatus criticus compiled from the Oxford ed. of 1783, and from Ernesti and Orelli (ed. 1826), in Valpy's Cicero vol. ii p. 1425—1552 (London) 1830].

29—32. text and notes pp. 33—159, explanatory indices pp. 160—201, and critical appendix pp. 203—211), (Teubner, Leipzig) 1865, 2nd ed. revised by Halm pp. 203, 1876. (17) A. HENRY (Paris) 1866, '75. (18) C. AUBERT (ib.) 1866, '72, '74, '78. (19) F. DELTOUR (ib.) 1867, '72, '77. (20) HÉMARDINQUER (Paris) 1878. (21) A. JULIEN (ib.) 1881. [The last five editions have only a page or two of Introduction, with a few elementary notes in French at the foot of the text.]

(C) DISSERTATIONS ON TEXTUAL CRITICISM.

(1) J. RIVIUS, castigationes locorum quorundam ex Bruto et ex Oratore...(Salinigiacum i.e. Solingen) 1537. [The codex often referred to by Rivius is none other than the Ed. Romana of 1469; Orelli u. s. p. 226].

und Erklärung lateinischer Autoren’, iii Teil, pp. 107—8: in § 22 conjectures
singularem for singuli; 23 ex eo discans; 33 sermones requirens [tōns]; 35 iniuste
oneris impositi, and 189 longe animi provisione; 39 Theopompos for Theophrastus;
54 agere for augere; 73 [in quo—esset satis]; 112 progrediamur; 176 qua Isocrates
tamen cum audisset; 195 permiscendos et confundendos; 214 quin alter? dixerit.
I cannot say that I agree with any of these suggestions; I record them simply
because the pamphlet in which they occur is probably unknown in England. Dr
Stangl of Würzburg has been good enough to lend me his copy. [Aurich] 1883.
(24) L. MUELLER, on § 159 and Gellius ii 17, in Philologus xliii 2, p. 360—3,
1884. (25) F. HEERDEGEN, on the early transcripts of the codex Laudensis,
in the Rheinisches Museum, xxxviii p. 120—5; and on the codex Abrincensis,
ib. 245—250, 1883, [reviewed by Th. Stangl in the Wochenschrift f. kl. Philol.
i 21, p. 648—652 (Leipzig), May, 1884; a reply by Heerdgen was circulated with the
Berliner Wochenschrift not long after. These articles are incorporated in a revised
and corrected form in the Prolegomena to Heerdgen’s ed.] (26) TH. STANGL,
(a) Textkritische Bemerkungen zu Ciceros rhetor. Schriften, Blätter f. d. bayer.
Gymnasialschulwesen, 1882; (b) λοιποντινες in Cicero’s rhet. Schriften und den Latei-
nischen Rhetoren, ibid. xix pp. 22, 1883; (c) die Handschriften von Lodi und
Avanches, ibid. xxi pp. 24—47, 118—127, 1885. (27) F. HEERDEGEN, zu Ciceros
Brutus und Orator [on the lost codex Laudensis, and on FOP and M], Jahrb. f. Class.
Philol. pp. 105—112 (Leipzig) 1885. (28) H. DEITER, in § 16 proposes ‘quid
dicam...copiam? an de vita...potest?’, Philologus xlii 352, 1885. (29) AEM.
BAEHRES, on § 163, proposes ‘(inde ab hoc tractu, fremit) Qua pontus Helles supera
Tmolus ad Doricos...Finis frugifera et uberta arva Asia tenet’, (Jahrb. f. Class.
Philol. 129 p. 841, 1884), where Stangl accepts ‘Asia’ but prefers ‘supera Tmolum
ac Tauricos...fines’.

(D) DISSERTATIONS ON PROLEGOMENA, EXEGESIS, &c.

(1) PETRUS RAMUS, Brutinae Quaestiones in Oratorem Cic. (Paris), 1547, 149
[reprinted, with his Ciceronianus, at Basel, 1577, Univ. Libr. L 19,45: pp. 273—418,
strictures on the Orator, thrown into the form of a polemical pamphlet addressed by
Brutus to Cicero]. (2) JOACHIM PERIONIUS, oratio pro Ciceronis Oratore contra
Petrum Ramum (Paris), 1547. (3) N. LE SUEUR, Urania de Oratore Perfecto
[a vague and rambling piece of criticism; the only copy I have seen is in the Library
of the British Museum], pp. 67 (Paris), 1548.

(4) C. L. PAUL, in Cic. Or. quae sit disputation in partes descriptio, pp. 15
[a short analysis of the contents of the Orator], (Thorn) 1844.

(5) L. ROERSCH, in Revue de l’instruction publique en Belgique xvii (=12
nouvelle série) 1869, p. 425—7. In § 10 ‘ratione et intellegentia contineri’, he
understands contineri to be equivalent to constare, consistere, as in Nat. Deor. ii 59
and Lucr. i 1085: ‘les idees n’ont pas d’existence corporelle, ce sont de purs esprits,
composées uniquement d’intelligence et de raison’ [see, however, the note ad 1.]
The context is further discussed by E. BOSMANS, ib. xviii (=13), 1870, p. 358, and
xix (=14), p. 62—4, and again by Roersch, xviii p. 359 and xix p. 64. Bosmans
maintains that Cic. is not speaking of objective ‘ideas’ taken absolutely, but of
‘innate ideas’ impressed on the soul of man. This is (to some extent, rightly) denied
by Roersch. Roersch, ib. xvii p. 425—7, criticizes Piderit’s note on the latter part
of § 35, which has been corrected in the revised edition; and supposes ius retinendae
maiestatis in § 101 to refer to the right of the senate to give discretionary power to
the consuls by the formula: 'videant consules ne quid respublica detrimenti capiat',—
a right which was threatened by the accusers of Rabirius. In § 191 ib. xviii p. 120
—2, he suspects a lacuna before the words: 'contraque accidere in sponeo et
trochaeo'. [These articles I have not seen myself; but Mr E. A. Gardner, Fellow
of Gonville and Caius College, has kindly examined them on my behalf in the Library
of the British Museum; and the above account of them is abridged from his careful
abstract of their contents.]

Oester. Gymn. 1869, p. 725—32. (7) H. ECKSTEIN, Observationes Grammaticae
ad Cap. xlv—xlvii [noticed in Bursian's Jahresbericht, i 683], pp. 40 (Leipzig), 1874.
(8) J. E. NIXON, on § 160 'nec enim Graecam litteram adhibebant', in Journal of
Philology, vi 1876, p. 253—6, cf. vii 1877, p. 176. (9) STAMM, 'et quidem (ac...
quidem) bei Cicero', pp. 16 [lent me by Dr Stangl: et quidem in § 42 = 'und zwar',
in § 168 = 'aber'; in § 132 et quidem nos = 'und so gar ich selbst'], Rössel, 1885.

(10) GASTON BOISSIER, Cicéron et ses Amis [on Brutus, p. 321—79], (Paris),
1865, '73, '74, &c. (11) S. V. REPTA, Ciceros Kampf mit den zeitgenössischen
Rednern (Suzawa), 1872. (12) H. LANTOINE, de Cic. contra [aetatis suae]
oratores Atticos disputante, pp. 86 (Paris), 1874. (13) O. HARNECKER, Cicero
und die Attiker, in Jahrb. f. Philol. 1882 p. 604 [noticed in Bursian's Jahresbericht
xxixi 69].

(14) G. WUEST, de Claudia Rhetorica quae praecepit Cicero, quatenus in
orationibus secatus sit [an elaborate dissertation, full of minute details; see notes on
§§ 217—8]. (15) ADAM, Cicero's Redner und Horaz' Kunst des Dichtens nach
ihrer inneren Verwandtschaft verglichen [a general comparison between the Orator
and the Ars Poetica, written in a popular style with no reference to points of detail],
pp. 31 (Urach), 1882. (16) E. O. WEBER, quibus de causis Cic. post libros de
Or. editos, etiam Brutum scripsit et Oratorem [noticed in Bursian's Jahresbericht,
xxii 217] pp. 9 (Leinsig).

(E) TRANSLATIONS.

English. (1) E. JONES, Cicero's Brutus or History of Famous Orators; also,
his Orator, or accomplished speaker, now first translated into English (B. White at
Horace's Head, Fleet Street, London) 1776, reprinted in 1808 [a somewhat peri-
phrastic rendering]. (2) W. GUTHRIE, The character of an orator, new ed.
(Whittaker, London), 1839. [This I have not seen.] (3) C. D. YONGE, in 'Bohn's
Classical Library' (in vol. iv. of Cicero's Orations', 1856, new title-page (Bell and
Dalby) 1879 [bald, without being accurate].

French. (1) J. V. LE CLERC 1866; '73, '75; (2) A. PANNELIER et H. COLIN,
1875; (3) A. AGNANT, revue par J. P. Charpentier, 1867 [in the same vol. with
translations of the Brutus, De Opt. gen. Orat., Partitiones Oratoriae, conveniently
printed with the Latin at the foot of the page]; (4) P. L. LÉZAUD, 1867; (5) V.
CUCHEVAL, 1875 (Paris).

German. (1) W. S. TEUFFEL, 1861; (2) C. A. MEBOLD, ed. 2, 1866; (3) J.
SOMMERBRODT, 1870 (Stuttgart).
(F) WORKS OF REFERENCE, &c. ON ORATORY AND RHETORIC.

(a) Classical Texts.


(b) Modern Works.


ON ORATORY AND RHETORIC.


(19) C. Steiner, de numero oratorio, pp. 23 (Posen), 1849. (20) H. Jentsch, Aristotelis de arte rhetorica quaeritur quid habeat Cicero pp. 58 (Berlin), 1866, id. de Aristotele Ciceronis in rhetorica auctore quaestionum pars i pp. 24 (Berlin), 1874.

(21) G. Deizals, rhetorum antiquorum de figuris doctrina, pp. 27 (Breslau), 1869. (22) H. Monse, veterum rhetorurn de sententiarum figuris doctrina, pars prior, pp. 40 (Breslau), 1869, id. pp. 24 (Waldenburg), 1874. (23) J. Straub, de tropis et figuris quae inveniuntur in orationibus Dem. et Cic., pp. 147 (Würzburg), 1883.


Addendum to the note on the symbol for aetem on pp. lxxx—i.

The form hautem is actually printed by Whitley Stokes as well as by Constantine Nigra in the Latin text of some fragments of a commentary on St Mark's Gospel, as reproduced in their editions of the Turin Irish Glosses from a MS of cent. ix, formerly at Bobbio (see Whitley Stokes, Guidelica ed. 2, 1872). But Mr Stokes himself kindly assures me that in the MS the word is invariably denoted by the usual symbol only; and this, as I have pointed out, is derived, not from the letter h, but from the Tironian equivalent for a.

It was probably from the notae Tironianae, either directly or (more likely) through MSS by Irish copyists at places like Luxeuil, St Gall, Bobbio, and Fulda, that the symbol for aetem came into partial use in MSS written (like the codex Abrincensis) in the widely prevalent Caroline minuscule character supposed * to have been first elaborated in the scriptorium of St Martin's at Tours, after Charles the Great had in 796 placed Alcuin of York at the head of that abbey. Between Tours and Fulda, in particular, there were several points of contact; and it may be interesting to add that the oldest existing MS of the notae Tironianae (second half of cent. viii) now at Cassel, came from Fulda (W. Schmitz in Rheinisches Museum 1876, xxxi 293). It is also possible that Alcuin's copyists may have become familiar with the symbol through MSS in an Irish hand in the famous library at York (cf. Introduction to the Palaeographical Society's Publications, p. ix f). That it was actually known at Tours in the time of Alcuin, I infer from its constant use in a MS in the library of Cologne cathedral (no. cvi), written in an Irish hand near the end of cent. viii, and comprised in the same volume as the only MS which can be traced with certainty to the copyists of Alcuin's school (see Arndt's Schrifttafeln no. 33).

On the library at York, and on Tours and Fulda, see Mullinger's Schools of Charles the Great, 1877, p. 60, and chaps. ii, esp. pp. 113, 118, and iii; also pp. 83—4 on Alcuin's 'Rhetoric'; and pp. 167—8 on the letter of Servatus Lupus of Ferrières, begging pope Benedict III [855—8] for a copy of Cicero de Oratore and the xii books of the 'institutiones oratoriae' of Quintilian, 'quorum utriusque auctorum partes habe-mus, verum plenitudinem per vos desideramus obtinere' (Ep. 103, Migne cxix 579). A letter of Servatus Lupus to Einhard, who died about 839, refers to MSS of some of Cicero's rhetorical works (either at Fulda or Seligenstadt), but we cannot be certain about their exact contents (Ep. 1, ib. 435; cf. Stangl in Bayer. Gynn. 1885, pp. 27—30).

* See, however, J. H. Hessels in the Academy for 11 Oct. 1884.
'Chreme, tantumne ab re tua est oti tibi',
ut etiam Oratorem legas? Macte virtute!

Cicero, ad Atticum xii 6 § 3.
M TULLI CICERONIS
AD M. BRUTUM ORATOR.

I. UTRUM difficilior aut maius esset negare tibi saepius idem roganti an efficere id, quod rogares, diu multumque, Brute, dubitavi. nam et negare ei, quem unice diligerem cuique me carissimum esse sentirem, praeertim et iusta petenti et praeclara cupienti, durum admodum mihi videbatur, et suscipere tantam rem, quantum non modo facultate consequi difficile esset, sed etiam cogitatione complecti, vix arbitrabar esse eius, qui veretur reprehensionem doctorum atque prudentium.

4 carissimum me x cum cod. Einsiedlensi.

PROOEMIUM §§ 1—33. §§ 1, 2. Cicero is prompted by his friendship for Brutus to undertake at his friend's request what he fears will prove a difficult task.
§ 1. utrum. In a few of the countless passages in which utrum is followed by an, the former is clearly used as the neuter of the pronoun (which, indeed, is the origin of its ordinary use as a conjunction), e.g. 11 in Verr. i 147 'utrum existimatis minus operis esse unam columnam efficere ...an quattuor illas reponeo? ', and pro Fontio 41 = 3 'videte utrum sit aequus, hominem ...dedi inimicissimis ...nationibus, an reddi amicos.' (Cf. de Or. i 233, 'quibuscum ego non pugno, utrum sit melius aut verius? ') Its use in the present passage (as in pro Quinctio 41, and the words of Antonius quoted in Phil. xiii 39) is ambiguous. It is possible, indeed, to take it as a conjunction; but it seems better to understand it as a dependent interrogative pronoun, with negare...an efficere in apposition to it, placing (if necessary) a comma after esset.

Brute, dubitavi. Quint. ix 4 § 101.
difficilior aut maius. The epithet difficile may be applied with equal fitness to the refusal of the request of Brutus (negare) and to the accomplishment of the task (efficere), whereas magnum is more appropriate to the latter. The next sentence is an expansion of the simple contrast, negare durum (=dificile), suscipere magnum est. esset, cf. miraremur (§ 5 fin).

negare, used absolutely as in § 140 where we further find 'et recta et honesta petenti' as an equivalent for et iusta petenti et praeclara cupienti in the present passage.
suscipere is generally 'to undertake of one's own free will,' whether (as here) at another's request, or not; recipere would have implied a promise on Cicero's part. The present passage is one of many that prove the inaccuracy of the view that suscipere is 'to take up unasked,' and recipere 'to take up by request' (see the commentators on de Or. ii 101 'magna offensio vel neglegentiae, susceptis rebus, vel perfidiae, recepsis').

facultate consequi, 'to attain in practice,' contrasted with cogitatione complecti (§ 8), 'to grasp in imagination.'
doctorum atque prudentium. Cicero professes to be apprehensive of the strictures of those of his contemporaries who were not only accomplished critics but also men of practical good sense. The epithet docti is repeatedly applied to competent critics, in the Brutus, §§ 141, 184, 198, 283 and 320 ('non quvis unus ex
quid enim est maius, quam, cum tanta sit inter oratores bonos dissimilidudo, iudicare quae sit optima species et quasi figura dicendi? quod quoniam me saepius rogas, adgrediari non tam perficiundi spe quam experieri voluntate. malo enim, cum tuo sim obsecutus, desiderari a te prudentiam meam quam, si id non fecerim, benevolentiam.

Quaeris igitur idque iam saepius, quod eloquentiae genus probem maxime et quale mihi videatur illud, quo nihil addi

optima: optuma, et similia, ubique J.

quo hic cum L (i.e. consensu codicum FPO): cui MOKP cum cod. Vitebergensi; ad quod cod. Eins. emendatius; quoi emendatio Poggii in cod. Laurentiano 50, 31 (idem habet Tulichius ed. 1515). Codicum bonorum lectionem (quo), quam Heerdegen locis infra exscriptis optime defendit et primus omnium quod sciam in populo, sed existimator doctus et intellegens). doctrina and erudito are contrasted with prudentia in de Or. ii 1, and elsewhere.

§ 2. quid enim est maius. maius refers back with emphasis to the general sense of the latter half of the preceding sentence, and also takes up afresh the maius of the opening words of the first section. The position of est after, instead of before, enim transfers the emphasis from quid to maius, according to Madvig's rule (§ 471 obs. 1 and de Fin. i 13). The order is the same in 227 'nihil enim est alius,' but different in 120 'quid est enim turpis.' (Ellendt, however, in his note on de Or. iii 119 gives a large number of references on this point and concludes that it is imperative whether the second or the third place in the sentence is assigned to enim, autem, igitur, when combined with est or sunt.

dissimilidudo. De Or. iii §§ 25 ff. esp. § 28 'suavitate: Isocrates, subtilitatem Lysias, acumen Hyperides, sonitus Aeschines, vim Demosthenes habuit; quis eorum non egregius? tamen quis cuiusquam nisi sui similis?' Brut. 204 'in his oratoribus (Sulpicius and Cotta) illud animadvertem est, posse esse summos, qui inter se sint dissimili.'

optima species et quasi figura dicendi, 'the highest ideal and (as it were) the finest type of oratory.' species is Cicero's equivalent for ibea (Tusc. i 58, Acad. i 30, Tim. §§ 4, 22, 35 (ed. Müller); cf. Topica 30). Cf. 9 'species pulchritudinis eximia quaedam...perfectae eloquentiae speciem,' 18 'species eloquentiae, quam cremelat animo,' de Or. iii 71 'si illum praecelam et eximiam speciem oratoris perfecti et pulchritudinem adamasfiae.' In this sense, species is often combined with its synonym forma, as in 43 'excellenis eloquentiae speciem et formam,' 101 'illam Platonis...reip.2. formam et speciem' and no ad fin.; while forma is used as an equivalent to species in 133 'eam formam quae est insita in mentibus nostris,' 19 'comprensam animo quandam formam eloquentiae;' 10 'has rerum formas appellat ibea...Plato.' In the present passage it is coupled with figura, which is here metaphorically transferred from the concrete sense of 'outline' and 'shape' to the abstract sense of 'ideal type'; cf. de Or. ii 98 'suam quandam expressit quasi formam figuramque dicendi,' iii 34 'quasi formae figuramque dicendi.'

quasi is here used to apologise for a new and tentative rendering of ibea. There are many passages precisely similar in form to this where I'kerlé's explanation that it apologises for the abstract use of a concrete term will not apply; e.g. Acad. i 26 'variae et quasi multiformae, where two translations of τωνδεδεις are given, for one of which Cicero thinks it necessary to apologise, as a tentative rendering. Similarly Acad. i 32 'argumentis et quasi rerum notis,' two renderings of σωμβολον (Reid).

desiderari...prudentiam. So, in the parallel passage at the close of the treatise, 238 'scribendi imprudentiam.' According to § 33 ad fin., one of the special characteristics of Brutus was prudentia.

§§ 3—6. Statement of the subject: an enquiry into the summum et perfectissimum eloquentiae genus. The difficulty of attaining the highest standard must not deter students from the pursuit of eloquence.

§ 3. quaeris, by letters from Gallin Cisalpina, as appears from §§ 34, 53, 174. quo, 'whereunto,' here, as elsewhere, used instead of the more obvious cui;
possit, quod ego summum et perfectissimum iudicem. in quo vereor ne, si id, quod vis, effecero cumque oratorem, quem quaeris, expressero, tardem studia multorum, qui desperatione debilitati experiri id nolent, quod se adsequi posse diffidant.

sed par est omnis omnia experiri, qui res magnas et magno opere expetendas concupiverunt. quodsi quem aut natura sua [aut] illa praestantis ingenii vis forte deficiet aut minus instructus erit magnarum artium disciplinis, teneat tamen eum cursum, quem poterit: prima enim sequentem honestum est in secundis contextum recept, ego quoque revocandam esse censui; ceterum e contraria parte non praeterereundum est Madvigii monitum lectiones tales ex quo pro cui nonnunquam ortas esse iudicantis (ad Fin. ii 75 et emend. Liv. p. 286).

1 perfectum Buke. 4 nolent MGHSt cum FPM et Columella; nolint O; nolint K cum cod. Viteb. assequi MOHN: assequi KP. 5 diffidant FPO: diffident Columella (Stangl).

omnis KIT: -er ceteri.

6 natura sua aut delenda esse censuit Sauppe (conjecturiae Tullianae p. 6), om. j (coll. Columella R R i praef. 29) *1 natura sua atque Vollbehr. natura sua Madv. adv. crit. ii 188 (*9). natura sua (fortasse destituet vel impedit vel parum adequitubil) aut H, qui verbis natura sua significari arbitratur 'munera illa naturae (i.e. oris et corporis et vocis), de quibus plura dicit de Or. iii 114 sqq. alisque locis.' ...

7 ingenii j: -ii ceteri.

p. Mur. 29 'quo ego non possim...advere,' Phil. xi 15 'quo cum addi nihil potuisse,' ad Fam. iii 13 § 2 'meum erga te studium, quo nihil videbatur addi posse,' de Fin. ii 75 'summam voluptatem, quo (Baiter and Muller; cui Madvig) addi nihil possit.'

perfectissimum, a very rare superlative, found however in § 47 and in Brut 118 where Brutus applies the term Stoico perfectissime to Cato. Possibly even in the Orator the use of the exceptional superlative may be really due to Brutus. Cicero himself is usually content with the positive perfectus which is superlative in sense.

perfectissimus is used in Acad. ii 15 and by Quint. i § 23, x § 24. For similar superlatives, cf. absolutissimus (found in ad Herenn., Cic. Tinn. 4, the Plinies, Quint. &c.).

orationem—expressero, 'if I succeed in portraying' (§§ 8, 19, 61) that orator for whom you are in search' (§§ 11, 14, 69).

quem quaeris, i.e. 'your ideal orator.' Our notion of ideal is often similarly expressed, as in §§ 14, 69, 100; Fin. ii 37, iii 29, v 34, 41; Tusc. iv 37, v 42, 110; Hor. Ep. i 17, 39; also Læl. 65, 'quem (mss quam) in amicitia quaerimus' (Keil).

expressero, a metaphor from modelling, as in de Or. ii 90 'imitating effingat atque exprimant.'

desperatione debilitati, 'in the weakness of despair.' De Or. ii 142 'debilitati [a ture cognoscendo] voluntatem discendi simul cum spe perdiscedi abiceremus.'

Quint. i pro. § 20, 10 § 8.

§ 4. omnis omnia experiri. For the sense, cf. de Am. 35 'omnia facere'; for the form, de Or. i 64 'omnes omnium rerum...fontes,' and Pl. Menex. 294 C πᾶσαν πάντων παρὰ πάντω ένεμθείσαν ποσομενή.

natura sua. The abl. is defended by 41 ad fin. The manuscript reading, by repeating aut, makes natura sua nominative, and introduces a false contrast between natural gifts and ingenium, whereas here, as often elsewhere, the real contrast is between ingenium (φύσις) and doctrina (εὐμαιρίαν). We may perhaps be content with striking out aut after natura sua, without following those critics who omit natura sua as well.

minus instructus &c., 'inadequately trained in the higher forms of culture,' esp. Greek literature and philosophy.

teneat...cursum, for the metaphor from navigation, cf. de Or. i 1 'eum vitae cursum tenere,' and pro Sest. 99 'tenere cursum...et capere oti illum portum et dignitatis,' also de Rep. i 10 and Tusc. IV 33.

prima...sequentem &c. 'It is no discredit for one who is striving after the first place, to rest in the second or the third.' Squot is used in the same sense in §§ 53, 133, 139, 164, 174, 191, 234.

For the sense, cf. Columella de R. R. i praef. 29 'sumnum enim culmen affer-
Ciceronis

[4—]

tertiisque consistere. nam in poëtis non Homero soli locus est, ut de Graecis loquar, aut Archilocho aut Sophocli aut Pindaro, sed horum vel secundis vel etiam infra secundos; nec vero Aristotelem in philosophia deterruit a scribendo ampludo Platonis, nec ipse Aristoteles admirabili quadam scientia et copia ceterorum studia restinxit. nec solum ab optimis studiis excellentes viri deterriri non sunt, sed ne opifices quidem se ab

1 nam post Junius edd. omnes; an codd. et Columella; sanes coni. o.
2 Aristotelem H. 7 ab addidit Lambinus, inseruerunt edd. fere omnes; idem superscriptum est in secunda manu.

tantes satis honeste vel in secundo fastigio consiciemur. Quint. xii 11 § 26 ‘etiamsi quis summa desperat (quod cur faciat, cui ingenium, valetudo, facultas, praecipue non deerunt) tamen est, ut Cicero ait, pulchrum in secundis tertiiisque consistere.’ Hieronym. Comm. in Ezech. prol. in l. xii (quoted by Heerdegens) ‘prima enim, ut ait sublimis orator, quaeque sectanti honestum est etiam in secundis tertiiisque consistere.’

In poëtis. In selecting the several instances of Greek poets, Cicero mentions those who were regarded by literary critics as the first in the several kinds of poetry, the epic, the ‘iambic,’ the tragic, and the lyric. Homero, Quint. x i § 46. Archilocho, ib. § 60 ‘ex tribus receptis Aristarchi iudicio scriptoribus ibamorum (sc. Simonides of Amorgos and Hippo- nax) ad Eum maxime pertinebit unus Archilochus; summa in hoc vis elocutionis, cum validae tum breves vibrantesque sententiae, plurimum sanguinis atque nervorum. Sophocli, ib. § 67. Pindaro, ib. § 61 ‘novem lyricorum longe princeps.’

Horum secundis = τοῖς δεύτεροις. By a construction resembling the usual Greek idiom, horum is here used not as a partitive gen., but as an equivalent to the ordinary dative after secundus. The obvious ambiguity of his secundis is thus avoided. [As a similar construction we have longe with gen. in late Latin (Reid), e.g. Apul. Met. vi 9 ‘longe parentum velut exulantia.’] In Columella’s adaptation of the passage l.c. we have ‘sed eorum et proximis et procul a secundis…’

Insecundos stands for eius qui infra secundos sum, τοῦ καὶ τῶν δεύτερων κατωτέρω, being equivalent in sense to a dative corresponding in construction to secundis (Nägelsbach, Lateinische Stilistik § 75–3). ‘Those of the second, or even lower, class.’

§ 5. Aristotelem—De Fin. i 6 ‘Theophrastus mediocris et delectat cum tractat locos ab Aristotele ante tractatos.’

in philosophia is parallel in sense to in poëtis, but shifted slightly in position so as to place Aristotle at the beginning of the sentence, as a contrast to Plato at the end. Ampludo Platonis, Plin. Ep. i 10 ‘Platonica latitudo,’ which corresponds still more closely to the possibly traditional phrase πλατωνικός τῆς ἕρμου, which was perhaps originally suggested by the very name of Plato. About a century after the time of the younger Pliny, the phrase is used by Diogenes Laertius (iii 4) to express the breadth and dignity, the copiousness and richness of Plato’s style. Brut. 121 ‘quis ulterior in dicendo Platonis?’

opifices, ὄμοιον ποιηματίας, Tusc. Disp. i 34 ‘sed quid poetas? opifices post mortem nobilis militari volunt. quid enim Phidas sui similem specimen inclusit in clipeo Minervae, cum inscribere non liceret?’ Artists are here degraded by Cicero into ‘craftsmen,’ and thus set below the level of excellentes viri, or men of mark, like poets and philosophers. ‘According to the Roman view,’ as is well remarked by Jahn, ‘art and science deserved recognition only so far as they were immediately connected with public life and practical pursuits; in other respects, they were simply regarded as an amusement for leisure hours. With the Romans, the lowest place was held by the arts of painting and sculpture; Romans of free birth would not readily condescend to their cultivation; there were even misgivings about reckoning them among the ariete literatae, and they are accordingly contrasted with studia optima in the present passage.’ On this general topic, see especially Friedländer’s Darstellungen aus der Sittengeschichte Roms ii 2 7 b, pp. 168–170; iii i 1 e, pp. 267–281 of ed. 5, 1881; and his essay Über den Kunstinn der Römer (1852), with K. F. Hermann’s reply (1855). Cicero’s own taste for art, which is mainly that of a dilettante, is very imperfectly exemplified in the fourth oration.
artibus suis removerunt, qui aut Ialyssi, quem Rhodi vidimus, non potuerunt aut Coae Veneris pulchritudinem imitari; nec

2 pulcr.: η ubique.

against Verres (de Signis) where works of art are often described in terms of vague admiration and as objects of curiosity to the tourist. But the interest which he there deliberately dissembles in a speech intended for the general public, breaks out unmistakably in the repeated commissions for busts and reliefs to adorn his villas, which he sends to Atticus and to other friends (ad Att. i. 5 § 5, 4 § 3, 6 § 2, 8 § 2, 9 § 2, 10 § 3, 11 § 3; ad Fam. vii 23 § 2, cf. xiii 2); and in the frequent references to sculpture and painting, borrowed perhaps in part from Greek sources now lost to us, which he uses here and elsewhere to illustrate his criticisms on the subject of rhetoric (cf. §§ 8—9, 36, 65, 73, 74, 169, 234; Brutus 70, 75, 226, 257, 261, 290, 320; de Or. i 73, ii 35, 69—70, 73, iii 26, 98; de opt. gen. or. 11). His relations to art are the subject of a genial and appreciative essay in Stahr's Torso ii 2 pp. 209—230; and in a dissertation by Koenig, 'De Cicerone in Verri[n]is artis operum aestimatore et iudice,' he is favourably represented as a well-informed and intelligent connoisseur. The views of these writers are attacked, and in some degree corrected, in Goehling's dissertation 'De Cicerone artis aestimatore,' 1877. See Introl. p. lxxii—v.

In the present passage, the four masterpieces of art mentioned in the text, are very happily selected; we have two works of painting and two of sculpture; both of the painters and both of the sculptors are contemporary with one another; while, in the types selected, there is the greatest possible variety, the subjects in the first pair being a demigod and a goddess; in the second, a god and a man.

Ialyssi, the heros eponymus of the town of that name in Rhodes; and the subject of one of the most celebrated paintings of Protogenes (of Kaunos, a town in Caria, subject to Rhodes)—a contemporary of Apelles, in the second half of the fourth century B.C. Plin. N.H. XXXV 102 'pal-ram habet tabularum eius Ialyssi, qui est Romae dicatus in templo Pacis'... 104 'propter hunc Ialysum, ne cremaret tabulam, Demetrius rex, cum ab ea parte sola posset Rhodium capere, non incendit, parentemque picturac fugit occasio victoriae' (cf. Plut. Demetr. 22, and Gell. Noct. Att. xv 31 quoted in Overbeck's Schriften, § 1915 ff.). In the two other passages in which Cicero refers to it, he mentions it (as here) together with the Coan Venus of Apelles:—ad Att. ii 21 § 4 'Apelles si Venerem aut si Proto- genes Ialysum illum suum coeno oblitum videret, magnam credo acciperet dolorem,' and 11 in Verr. iv 135. Of the picture itself we know little beyond one or two of its accessories; the dog in whose foaming mouth the master is said to have accidentally attained the effect he desired, by throwing a sponge at his picture in desperation, and the partridge, which so riveted the attention of unprofessional spectators by its extraordinary realism that the artist, in annoyance, is said to have scraped it out' (Woltmann and Woermann's Hist. of Painting, ed. Colvin, pp. 62—3, after Plin. l. c.). Seven years or more were spent upon the work, and we are told that when Apelles saw it he stood speechless for a while and then exclaimed: μέγας ο τάνοις καὶ θαυμαστὸν τὸ ἐργον, οὐ μὴν ἔχειν χάριτας δι' ἂς οὐγνων ψαῦκεν (ψαῦειν;) τὰ ἐν αὐτῷ γραφόμενα (ι'λιτ. l. c.).

quem Rhodi vidimus. Cicero was certainly in Rhodes in 78 and 50 B.C., and Brutus may have stopped there in the year 53 on his way to Cicilia. The writer's reference to his having seen the painting of Protogenes is too cursory to allow of any inference being drawn as to his capacity for appreciating works of art. Romans on their travels appear to have taken only a superficial interest in art, as compared with the legendary and historical associations of the places they visited (see de Imp. Pompe. 40, de Fin. v pro., de Leg. II 2 § 41; Aetna ed. Munro 565—598; quoted in Freundt's Die Glieder der Römischen Geschichte, II 168—170).

Coae Veneris, the famous painting by Apelles, the Αφροδίτη άναξάρσομένη, painted for the temple of Asklepios in the island of Kós, and carried off to Rome by Augustus who 'by way of compensation remitted a hundred talents of the tribute-money due from the people of the island' (Woltmann p. 60, where there is a good translation of one of the many epigrams on this picture, which are quoted at length in Overbeck's Schriften, § 1849 ff.). In § 1861 Overbeck, in quoting the texts on the masterpieces of
simulacro Iovis Olympii aut doryphori statua deterriti reliqui minus experti sunt quid efficere aut quo progradi possent; quorum tanta multitudo fuit, tanta in suo cuiusque genere laus, ut, cum summa miraremur, inferiora tamen probaremus. in

4 miraremur...probaremus MOJPH cum codd.: miremur...probemus Normann (κ et st); admiraremur...probemus Bake.

Apelles, rightly refers to the present passage, but wrongly repeats it after § 1245, under the heading of the Coan Aphrodite, one of the somewhat less celebrated works of the sculptor Praxiteles. That a masterpiece of painting, and not of sculpture, is here meant is proved, not only by its juxtaposition with the work of the painter Protogenes, but also by the plural pictūris below, § 8. Plin. N. H. xxxv 91 ‘Venerem exuentem e mari divus Augustus dicavit in delubro patris Caesars, quae Anadyomene vocabatur... cuius inferior partem corruptam qui refeceret non potuit reperiri.’ It is specially mentioned by Cic. de Div. i 23, de Nat. Deor. i 75 and elsewhere. pulchritudinem. On the orthography of this word, see on 160.

simulacrum, of a god = ὕαλωμα: status, of a man = ἀνθρᾶς.

Iovis Olympii, the celebrated chryselephantine image, sculptured by Phidias for the temple of Zeus aew Olympia; (again alluded to in § 5) sculpture. The numerous references to it in ancient literature are quoted at length in Overbeck’s Schriftquellen §§ 692—754; while some of the more important may be found in Perry’s Greek and Roman Sculpture, pp. 191—7. It appears on the specially interesting coins of the time of Hadrian, described and figured in Dr Gardner’s Types of Ancient Coins p. 137, Plate xv 18, 19; in the same writer’s Coins of Elis, p. 49, it is inferred from certain distinct departures from the usual representations of the enthroned divinity that ‘the die-cutter’s object was to produce a more faithful copy of the world-famed statue.’ (See page lxxvi of the Introduction.)

doryphori status, the bronze statue of a youth leaning on a lance, one of the masterpieces of the elder Polycleitus of Argos, born at Sikyon, one of the younger contemporaries of Phidias; Plin. N. H. xxxiv 55 ‘idem et doryphorum viriliter puerum fecit [et] quem canona artifices vocant liniaimeta artex eo ex petentes veluti ex lege quadam, solusque hominum artem ipsam fecisse arteis opere judicatur’ (Jahn in N. Rheinisches Museum ix 315 f). In the Brutus 70, after referring to the works of Canachus, Calamis and Myron, Cicero describes those of Polycleitus as in his opinion ‘pulchriora etiam plane perfecta,’ and in 296, he mentions the ‘Polycliti doryphorum’ as the model followed by the sculptor Lysippus. Quintilian, again, in insisting on a manly style of eloquence, illustrates his strictures on some of the effeminate fashions of his own day by a reference to the same statue as a standard type of perfect manliness (v i 2 § 21 ‘Doryphorum illum aptum vel militiae vel palaestrae’); and in contrasting the excellencies of Polycleitus and Phidas, he says of the former sculptor, ‘ut humanae formae decorum addiderit supra verum, ita non expelisse deorum auctoritatem videtur’ (xii 10 § 8). Further details may be found in Overbeck’s Schriftquellen §§ 953—962, and also in his Geschichte der Gr. Plastik i 2 p. 389 (esp. note 130), where there is an engraving of the statue from Herculaneum at Naples, together with a gem at Berlin, both of which are doubtless derived from the ancient master-piece mentioned in the text. See also Michaelis in Annulli dell’ Inst. 1878 p. 5 ff, Monumenti x pl. 50; A. S. Murray’s Hist. of Greek Sculpture i p. 372—6, and Waldstein’s Essays on the Art of Phidias p. 51. A more popular account may be found in Perry’s Greek and Roman Sculpture, pp. 353—7 and Mrs Mitchell’s Ancient Sculpture, p. 385. There is a cast of the statue above mentioned in the Gallery of Casts from the Antique at South Kensington, and in the Cambridge Archaeological Museum.

quid—possent. Columella de R. R. i praef...’ ne minoris quidem famae opifices per tot iam secula videmus laborem suum destinuisse qui Protagonem Apellemque cum Parthasio mirati sunt, nec pulchritudine Iovis Olympii Mineravaeque Philiaeae sequentis atetis attonitos piguit experiri Bryaxim, Lysippum, Praxitelem, Polycleitum, quid efficere aut quosque progradi possent’ &c.

suo quisque. On the uses of suus quisque, see Madvig on de Fin. v 46.

laus, here either ‘repute,’ or more probably, ‘merit.’

miraremur...probaremus. The En-
oratoribus vero, Graecis quidem, admirabile est quantum inter omnis unus excellat: ac tamen, cum esset Demosthenes, multi oratóres magni et clari fuerunt et antea fuerant nec postea defecerunt. qua re non est cur eorum, qui se studio eloquentiae dediderunt, spes infringatur aut languescat industria; nam neque illud ipsum, quod est optimum, desperandum est et in praestantibus rebus magna sunt ea, quae sunt optimis proxima.

3 ut antea Jahn. 5 aut spes Lambinus (st).

glish idiom compels us to use the present tense: 'while the higher works of art win our admiration, the less excellent gain nevertheless our approval.' Madvig L. G. § 383. In the Orator and elsewhere, mirari is repeatedly used in a good sense, as an equivalent to admirari, cf. §§ 23, 42, 104, 174, in all of which passages Bake proposes admirari, which is found in § 97. De Or. ii 50 supplies an example of both.

§ 6. Graecis quidem, a saving clause prompted partly perhaps by the writer's modesty, and thoroughly justified by the undoubted fact that before his own time there had been no single instance of a Roman orator who had attained a position of undisputed pre-eminence. Thus, in referring to the orators of the immediately preceding generation, Cicero does not unreservedly award the palm of eloquence either to Crassus or to Antonius, though his deliberate judgment appears to have been in favour of the former (see Wilkins' Introd. to De Or. p. 16).

cum esset Demosthenes, 'in spite of D.' 'And yet, Demosthenes notwithstanding, many great and famous orators existed, and had existed before his time, nor was there any lack of them after it.' In the preceding illustrations from Greek poetry, philosophy and art, Cicero has insisted that the eminence of a leading man in any one of these departments has not deterred his contemporaries or successors from endeavouring to attain the highest standard within their reach in that department. Before applying these illustrations to the encouragement of Roman aspirants to oratorical fame, he borrows a further illustration from the domain of Greek oratory; but he here puts the same point in a slightly different form. Though, among all the Greek orators, Demosthenes (he observes) stands preeminent, there was room nevertheless for other degrees of excellence in oratory, not only among his actual contemporaries, such as Aeschines (ob. 318 B.C.) and Hyperides (ob. 321); but also among those who flourished before him, such as Pericles (fl. 465—429) and Gorgias (fl. 403—380) and Isocrates (436—338); as well as among his successors, e.g. Demetrius Phalerus (ob. 283). The two clauses et antea fuerant and nec postea defecerunt are not in apposition to the preceding sentence; for, if so, the immediate contemporaries of Demosthenes would have been ignored, and the verb fuerunt would have been needless. The first of these two clauses forms a natural antithesis to the second and is a necessary part of an exhaustive reference to the successive generations of Greek orators, which might, however, have been more clearly expressed by some such words as 'multi oratores magni et clari, et simul fuerunt, et antea fuerant, nec postea defecerunt,' or 'ut antea fuerant, ita simul fuerunt, nec postea defecerunt.' But it must be admitted that, as Demosthenes could not have either deferred or encouraged his precursors, the words et antea fuerant have no logical connexion either with the general drift of the preceding context or with the conclusion which Cicero is on the point of drawing.

Dr Reid suggests that cum esset Dem. may mean 'even when Dem. was alive,' —a suggestion which removes some of the difficulties raised in the above note. He compares de Fin. i 7, 'utinam esset ille Persius!' Cf. l'lin. N. II. xxxvi 11 'cum hi essent, iam fuerat...'.

et in praestantibus—proxima, 'and in things eminent all is great, which to the best is nearest.' One of the many aphorisms of the Orator: we have already had two in § 4, proxima, the nearest, though separated from the first by a perceptible distance, Brut. 173 'duobus summis L. Philippus proximus accederebat, sed longo intervallo proximus,' 11or. C. i 12, 16—19.

§§ 7—10. The object of the treatise more precisely defined, namely the delinea-
7 Atque ego in summum oratore fingendo talem informabo, qualis fortasse nemo fuit. non enim quaero quis fuerit, sed quid sit illud, quo nihil esse possit praestantius, quod in perpetuitate dicendi non saepe atque haud scio an numquam, in aliqua autem parte elucent aliquando, idem apud alios densius, apud alios fortasse rarius. sed ego sic statuo, nihil esse inullo genere tam pulchrum, quo non pulchrior id sit, unde illud ut ex ore aliquo quasi imago exprimatur; quod neque oculis neque auribus neque ullosensu percipio potest, cogitatione tantum et mente comprehenditur. itaque et Phidiae simulacris, quibus nihil inillo genere perfectius videmus, et eis picturis, quas nominavi, cog-


7 § 7. fingendo...informabo, these metaphors of ‘moulding’ and ‘shaping’ derived from the plastic art, may be approximately rendered by our weaker metaphors of ‘sketching’ and ‘delineating.’
For fingo, cf. de Or. i 117. ‘sed quia de oratore quærimus, fingendus est nobis oratione nostra detractis omnibus vitis orator atque omni laude cumulatus,’ and ii 193 ‘hunc oratorem quem nunc fingo.’
For this sense of informare, see §§ 33, 37, 75, 85.
qualis fortasse nemo fuit. Quint. i 10 § 4. ...respondeo quod M. Cicero scripto ad Brutum libro frequentius testatur, non eum a nobis institui oratorem qui sit aut fieret, sed imaginem quandam concepissenos animo perfecti illius et nulla parte cessantis; id. pro. § 19; Juv. vii 56.

§ 8. quod in perpetuitate dicendi—The highest degree of oratorical perfection seldom, if ever, shines with an unbroken splendour pervading the whole utterance from first to last. Yet, here or there, sooner or later it bursts into light; though, with one orator, these radiant flashes follow fast, while with another they are separated by longer pauses (Piderit). In perpetuitate dicendi, almost equivalent to in orationibus perpetuis; or, perhaps, as suggested by Dr Reid, ‘right over the range of the rhetorical art,’ taking dicendi in the sense of ἰδρωτική, which it often bears in Cic.

hand scio an numquam Madv. L. G. § 453; Roby § 2256.

8 sed ego sic statuo—It is important to note that Cic. is here referring to the Platonic ἱδέα which he (like most of those of his time) realised merely as an ideal type (Reid).

ut ex ore...exprimatur, ‘There is nothing of beauty which is not less beautiful than the original from which it is copied, like a cast from a countenance.’
The source of the metaphor may be seen in Plin. xxxv 12, 44 = § 153 ‘hominis autem imaginem gypseo et facie ipsa primus omnium expressit cerave in eam formam gypsi infusa emendare instituit Lysistratus Sicyonis frater Lysippus.’
picturis, those of Protagenes and Apelles in § 5. cogitare posseumus pulchriora. This remark is hardly true of ordinary observers of the masterpieces of art. It would have been more just if, in accordance with the purport of the following sentence, it had been applied to the artists themselves. Goehling, ‘De Cic. artis aestimatore,’ p. 47; asserts that the language of the sentence (which by the way he misprints) is absurda et vitiosa; while a maturer critic, Stahr, who is not generally wanting in respect for Cicero, characterizes it as a strange and almost silly remark. ‘Into this last remark,’ he adds, ‘Cicero was led by a false comparison between the art of the artist and that of the orator. At the close of a long and famous career as an orator, he saw himself forced to the conviction that all his efforts, theoretical as well as practical, had fallen short of his ideal of the perfect orator and of the perfect eloquence, and he erroneously applied to the ideals of art the personal opinion that arose from this confession’ (Torso 112 p. 220).
cogitare is a reminiscence of the Platonic λογισμός. In any case, the critics
press the use of the first person (ποσσιμοσ) needlessly hard. It would be quite true to say that great artists always feel something higher than they represent (Reid). After laying down first that in every art there is an 'idea' surpassing all attempts to realize it, Cic. draws the legitimate conclusion that it is possible to conceive of something more beautiful even than the works of Phidias. If I admit the major premiss, I must admit the conclusion whether I am an artist or not (Nixon).

§ 9. Iovis formam. See note on § 5. In Waldstein’s Essays (p. 70—4) there are some interesting pages on this master-piece, dwelling on it as the highest embodiment of the ideal art of Phidias.

aut Minervae, the chryselephantine statue of Athenæ παρθένους in her temple on the Acropolis(Overbeck’s Schriftquellen §§ 645—690, Michaelis der Parthenon p. 266 ff., Perry’s Gk. and Roman Sculpture pp. 182—9.) Brut. 257 Αthenienium plus interit firma tecta in domicilis habere quam Minervam signum ex eborre pulcherrimum; tamen ego me Phidiam esse mallem quam vel optimum fabrum tignarium (cf. Paradox. prooem. §). The shield of the goddess is specially mentioned below, § 234.

For the general sense, cf. Plotinus Ennead. v 8 p. 1002 ἐνείται (I. ἐνείται) ο Θείας τῶν Δυνάμεων ἀναφθορίαν ἄνελθοντας ἐν οὐρανῷ καὶ ἀπορρίσαντο τῶν θεῶν ἐφανε ἡ Ηώσιμον ἅ ἐπεισόδων ἐν τῇ ὑψίστῃ ἀπόειρει, ἡ ἐτερών τὴν οὐρανόν, ἐφανε ἔτηρ, ἔτηρ, καὶ μετον ἡ σοφία πράγμα. ποιεῖ, εἶναι, ὅ ἐν τῷ παρα τῆς μιμήσεως ἐν εἶπον. ἐνείται, ἐφανε ἐν τῇ ἁμηνευόμενον τῷ ἐν τῇ ἡμερήσιᾳ ἐν τῷ ἐφανε ἐν ἐπεισόδῳ ἐν τῷ παρα τῆς μιμήσεως ἐν εἶπον. ποιεῖ, ὅ ἐν τῷ παρα τῆς μιμήσεως ἐν εἶπον. Ὀσμεν ὁ καὶ μετον ἡ σοφία πράγμα. ποιεῖ, εἶναι, ὅ ἐν τῷ παρα τῆς μιμήσεως ἐν εἶπον. ποιεῖ, εἶναι, ὅ ἐν τῷ παρα τῆς μιμήσεως ἐν εἶπον. ποιεῖ, εἶναι, ὅ ἐν τῷ παρα τῆς μιμήσεως ἐν εἶπον. ποιεῖ, εἶναι, ὅ ἐν τῷ παρα τῆς μιμήσεως ἐν εἶπον. ποιεῖ, εἶναι, ὅ ἐν τῷ παρα τῆς μιμήσεως ἐν εἶπον. ποιεῖ, εἶναι, ὅ ἐν τῷ παρα τῆς μιμήσεως ἐν εἶπον. ποιεῖ, εἰ
ad illius similitudinem artem et manum dirigebat. ut igitur in III formis et figuris est aliquid perfectum et excellens, cuius ad cogitatum speciem imitando referuntur ea, quae sub oculos ipsa [non] cadunt, sic perfectae eloquentiae speciem animo videmus,

described in language borrowed from the art of painting (Ed. Müller, *Gesch. d. Theorie d. Kunst* ii p. 198 quoted by Goehling, de Cic. Artis aestimatore p. 45). But it is more probable that Cicero was thinking of passages of Plato, like that of the Timaeus l. c., bearing directly on the doctrine of ‘ideas.’

For quoad...in ea, cf. § 61 quem...in eo. Madvig § 323 b (quoting Brut. 258 qui...nec eos), observes: ‘sometimes, if the relative ought to stand first in the nominative and then in some other case, the demonstrative is used the second time instead of the relative;’ but the above instances show that this use is not confined to the nominative. See also Madvig on de Fin. 1 42 ‘quod ipsum...ad id autem.’

in formis et figuris, i.e. the shapes and outlines of sculpture and painting. aliquid perfectum, the aētō to kalon, cognizable only as a purely intellectual conception; hence cogitatio speciem.

cadunt. The mss have non cadunt; if we retain non, the sense at first sight appears to be: ‘As therefore in the shapes and outlines of sculpture and painting there is a something perfect and pre-eminent, after the mental ideal of which, those objects are by imitative art represented and realised which do not themselves come before the eye, so with the mind we see an ideal of perfect eloquence, while with the ear we strive to find its copy.’ This rendering of referuntur assumes that referre can be used by Cicero in the sense of ‘setting forth, freshen, representing, reproducing,’ which is found more frequently in verse than in prose. The dictionaries quote ‘parentis sui speciem referre’ from Liv. x 7; but I am unable to find any example of this use in Cicero, who in such a case would probably have written expressum referre.

The sense of referre ad which is best suited to the context of this passage, and to the general usage of Cicero, is that of ‘referring to a standard,’ ‘appealing to
see if they correspond to this clear conclusion. In the illustration, we look for something corresponding to perfectae eloquentiae species, and we find it at once in cogitata species eius, quod in formis et figuris perfectum est et excellens. We next look for something corresponding to the effigies, and what we obviously expect is a phrase expressing the actual concrete objects of art which are seen by the eye, corresponding to what we endeavour to find with the ear, namely, the concrete copy of the ideal eloquence. Such a condition is satisfied by the phrase ea quae sub oculos ipsa cadunt; and this consideration is in favour of striking out the negative.

This use of ipsa is well compared (by Bake) with Plato's contrast between the abstract autò and the concrete autà, e.g., in the Phaedo p. 74 b-c, where autò to istor is contrasted with autà tò istora. So in § 101 we have illud ipsam used with reference to the abstract ideal of eloquence. With cadunt sub oculos Dr Reid compares the expression common in Sextus, Epictetus, &c. à istora ponta τή αἰθήμει (e.g. Sext. P. H. i 46).

It is only fair to add Piderít's note on auribus quaeuerim which he endeavours as follows to bring into correspondence with quae sub oculos ipsa non cadunt. 'Although we see the form of the perfect orator with the mental eye, the corresponding likeness is not there; we have not yet found it, but still seek to know whether we can hear it in life with the outward ear.' quaeuerim would thus have to be considered equivalent to non inaeuerim.

Mr Nixon, retaining non, suggests that the sentence ut istor—non cadunt puts generally what has already been put as a special case. Phidias, not being able to see Jove, referred his idea of Jove to an ideal standard; and so, just as in sculpture, when we cannot see the thing we try to represent, we refer constantly, in our attempts at representing it, to the conception of a standard of ideal excellence; so we conceive in our mind an ideal standard of perfect eloquence and then try and work out a copy of it to satisfy our ears,—it we use our ears to seek out a copy of it.'

§ 10. has rerum formas appellat ideae. Among these rerum formae are included the cogitata species &c of the first half of the preceding sentence, and the perfectae eloquentiae species of the second. formae is here synonymous with the plural of species (§ 2 note), which is rare in the nom. and acc. and does not exist in the gen. and dat. (Cf. Top. 7 §§ 30, 31, where Cicero refers to this point of grammar in discussing forma and species, not, as here, with any reference to the Platonic theory of ideas but simply as equivalents for istoro in its relation to istor, and where he expressly distinguishes between formae and partae).

Cicero's account of the Platonic theory of ideas is probably founded on general reminiscences of passages in the Phaedo 65 D, 74 A—78 E, 100 B—106 D (ideas of istor, istor, καλόν, θεον, ψυχήν κ.τ.λ.), Republic iii 402 C (ideas of σωφροσύνη, ἀρετή, διευθυντή, μεγαλοπρεπεία and the like, with those of their opposites), v 476 A—C (ideas of istor, καλόν, διίκολον and their opposites), and Phaedrus 247 C ἡ ἀρχοματος τε καὶ ἀσχημάτος καὶ ἀναφής ὀψία, ὡς ὡσα, ψυχὴ κυβερνήτης μόνῳ βεατῇ νῷ, and 250 A ὡς τον τῶν ἐκεῖ ὀμοιώμα τῶν. With all these dialogues we have reason to know that he was more or less familiar. The Parmenides, Philebus and Timaeus, as has been ably argued by Dr Henry Jackson in his articles on 'Plato's later theory of ideas' in volumes x—xiii of the Journal of Philology, indicate a re-adjustment and correction of the theory as it appears in the Phaedo and Republic. In p. 133 D of the Parmenides,—a dialogue with which Cic. was perhaps not acquainted,—the ἔδοξον are called παραδείγματα, 'models or types established in nature', particulars being, as in the second passage above—quoted from the Phaedrus, 'copies or likenesses of them', ὀμοιώματα. His acquaintance with the Philebus, which is commonly denied, is proved by the plain allu του to it in de Finibus i 5, pointed out ως Dr Reid on Lælius p. 12.

The words in the text ergo ipsis—statu are not however a direct translation of any of the passages above quoted. In the Index to Piderit's ed. s.v. idea, the passage on autò tò kalò from Diotima's speech in the Symposium p. 211 A—h is quoted in istor: πρώτον μέν αὐτο STRACTUS kalò νύμνων νυμνων διὰ αὐτοῦ καὶ νυμνων αὐτοῦ νυμνων τί καὶ φύσιν ... διὰ αὐτοῦ καὶ αὐτοῦ νυμνων αὐτοῖ istor, tò δὲ ἄλλα πάντα καὶ ἐκεῖνον. The translation of ὀμοιώματα does not carry over to ἔδοξον, nor is there any corresponding word for ἔδοξον. All these words are used by Plato with the sense of 'ideal'.
ille non intellegendi solum, sed etiam dicendi gravissimus auctor et magister Plato, easque gigni negat et ait semper esse ac ratione et intellegentia contineri; cetera naschi, occidere, fluere, labi, nec diutius esse uno et eodem statu. quicquid est igitum,

parallel; but as there is no proof, so far as I am aware, that Cicero had read the Symposium, I prefer drawing attention to one or two passages from the Timaeus as the probable source of part of his description. The Timaeus, it will be remembered, was actually translated by Cicero, (shortly after the composition of the Academica in B.C. 45); the year immediately succeeding that of the appearance of the Orator). p. 28, l, τὸ τό ὅν ἀεὶ, γένεσιν δὲ οὐκ ἔχειν καὶ τὶ τὸ γενομένου μὲν ἀεὶ, δὲν δὲ οὐκέτως; τὸ μὲν δὴ νοσεῖν μετὰ λόγον περιληπτόν ἀεὶ καὶ ταὐτά ὅν, τὸ δ’ αὖ δόξη μετ’ αἰσθήσεως ἀληθῶς δοξαστῶν γεγένησθαι καὶ ἀπολλύμενως, ὅτις δὲ οὐκέτως δὲν ...ὅτι τὸ μὲν οὖν ὅ π’ ὡς δημιουργὸς πρὸ τὸ κατὰ ταύτα ἔχειν βλέπων ἀεὶ (cf. § 9), τοιοῦτη τινὶ προχρώμενον παραδείγματι, τὴν ἱδέαν καὶ τὴν δύναμιν αὐτῶν ἀπεργάζεται, καλὸν εἰς ἀνάγκης οὕτως ἀποτελεῖσθαι τὰν κ.τ.λ. It is exactly at this point that the fragments of Cicero's translation begin, as follows: 'quid est, quod semper sit, neque ullum habeat oratum, et quod gignatur, nec unquam sit quorum alterum intellegi est, et ratione comprehenditur; quod unum semper atque idem est: alterum quod opinioni sensus rationis expers affert; quod totum opinabile est, id gignitur et interit, nec unquam esse vere potest...quocirca si is, qui aliquid minus efficere molitur, eam speciem, quae semper est eadem intuibilet, atque eam sibi proponet exemplar, praeculrum opus efficat necesse est' (cf. supra § 9). 10. p. 48 E ἐν μὲν ὡς παραδείγματος ἐδοὺς ὑποτεθέν, νοσεῖν καὶ ἀεὶ ταὐτά ὅν, μύμημα δὲ παραδείγματος δεύτερον, γένεσιν ἔχον καὶ ὅρατον (Cicero's translation of the latter passage is lost).

It must be observed, in conclusion, that Cicero's reference to the Platonic theory of ideas, though introduced in a way that is calculated to raise our expectations, proves on closer examination to be little more than an illustration of the general subject of his treatise. The Platonic ἱδέα have except in name little in common with Cicero's delineation of the ideal orator. The former are unchanging and eternal, and they have an objective existence independent of ourselves: the latter is the subjective opinion of the writer; and, at the close of the treatise, Cicero admits that his own view may change and that he himself may have one ideal and Brutus another. 'Few if any in Cicero's time,' as remarked by Dr Reid, 'had any real understanding of the Platonic theory of ἱδέα. Little or no attention was paid to it by philosophers after Aristotle.' See further in Zeller's Plato and the Older Academy, chap. vi.

intellegendi...dicendi. Cicero is endeavouaring to justify his use of Plato's theory of ideas, to illustrate the search after a perfect pattern of eloquence, by describing Plato as not only a profound philosopher but also one whose mastery of style made him an authority in the province of rhetoric.

intellegendi and dicendi correspond to διαλεκτική and τροπορίη, the two divisions of λόγος, according to the Stoic doctrine generally accepted in Cicero's time. τροπορίη is almost always rendered by dicendum, διαλεκτική by dissersandum (Acad. i 5). intellegendum occurs in de Or. iii 73 (Reid).

ratione et intellegentia. Plat. Rep. vi 507 B τὰς ἱδέας (φαμέν) νοεισθαί μὲν, ὀρᾶσθαι δ’ οὖ, cf. 'intellegentia et ratione comprehenditur' in Cicero's translation of Tim. l. c. continueri c. abl. = 'depend on' as in de Or. i 5, ii 150, 236 (Nägelsbach, Stil. § 112); infra 187.

fluere. Plat. Cratyl. p. 439 D δοκεῖ ταῦτα πάντα ἐνι' ἄλλ' αὐτῷ, φαμέν, τὸ καλὸν οὖ τοιοῦτον ἀεὶ ἄστιν οἰὼν ἄστιν; In Aristotle's summary of the Platonic ontology Metaph. i 6 § 2, one of the distinguishing features of Plato's teaching is 'the doctrine, derived from the Heraclitean Cratylus, of the flux (φω' of ἀληθήδνη, which consequently are not the objects of knowledge' (Dr H. Jackson Journ. of Phil. x p. 28).
III 12] ORATOR. 13
de quo ratione et via disputetur, id est ad ultimam sui generis formam speciemque redigendum.

Ac video hanc primam progressionem mean non ex oratoriiis disputationibus ductam, sed e media philosophia repetitam et ea quidem cum antiqua tum subobscura aut reprehensionis aliquid aut certe admirationis habituram. nam aut mirabuntur quid haec pertineant ad ea, quae quaerimus,—quibus satisfaciet res ipsa cognita, ut non sine causa alte repetita videatur,—aut reprehendunt, quod inusitatas vias indagemus, tritas relinquamus. ego autem et me saepe nova videri dicere intellego, cum pervetera dicam, sed inaudita plerisque, et fateor me oratorem, si modo sim aut etiam quicumque sim, non ex rhetorurn officinis, sed ex Academiae

ratione et via, 'rationally and methodically,' according to scientific principles and scientific method, the usual Latin equivalent for Aristotle's μεθοδία. cf. Plat. Phaedr. 263 B ὅτι δίκτυ διηγήσαται, and see § 116, de Fin. ii 1 'via et ratione disputare,' de Or. i 87, Tusc. ii 6 'ratione et via philosophantur,' Brut. 40 'nominem via nec arte.' (See also Cope on Ar. Rhet. i 1 § 2).

ad ultimam...formam, i.e. the ultimate idea, the highest type, of its kind. Plat. Rep. vii 517 B ἐν τῷ γνωστῷ τελευταῖό τῇ τοῦ ἀγαθοῦ ἱδα καὶ μόνης ἱσχύας, de Fin. i 42 'vel summum vel ultimum vel extremum bonorum.' (=πέλατος).

§ 11-19. Among the essentials of the ideal orator is primarily a philosophical training.

§ 11. oratoris. Brut. 305, 'oratorii exerotionibus.' The adj., equivalent in sense to oratorum, seems more satisfactory than the manuscript reading oratoris which is explained by Jahn as 'appropriate to an orator, from an orator's point of view,' a gen. like laus oratoris in § 103. orationis, however, may very well stand for de oratore, and so seems to suit better the title and subject of the work. Many closely similar uses of the gen. occur in Cic. e.g. in § 111 (oratio) 'falsae legationis' (Reid). Cf. Reid on Acad. ii 5.

aliquid admirationis habituram, admirationem habere is the regular Latin substitute for the passive of the deponent verb admirari, or mirari. Phil. i 7 'reversio quae plus admirationis habet,' and a letter to Brutus quoted in Quint. viii 3, 6 'eloquentiam quae admirationem non habet, nullam iudico,' so habet veneratorem for the pass. of veneratur (Nagelsbach, Stil. § 95).

quibus satisfaciet—videatur, i.e. 'a fuller acquaintance with the subject' (as unfolded in the course of Cicero's exposition § 14) 'will satisfy them, so that they will find I have had good reason for starting from so distant a point.' § 12. quicumque sum. Similar assumed modesty in p. Arch. i, de Or. ii 122, iii 33, Fam. vii i § 5, ix 18 § 3; also Liv. iii 40 § 7 (quicumque sum), Quint. vi 2 § 36, and Dem. de Cor. § 277 (Reid).

non ex rhetorum officinis—The general drift of the following passage is this: 'My oratory comes not from the mechanical workshops of rhetoric, but from the groves of the Academy; for (whatever others hold to the contrary) they are the real school for every kind of discourse,—those walks are the field (or tourney-ground) for philosophic discourse of all kinds, where Plato was the first to leave his footsteps' (Nixon).

Academiae. The quantity of the penultimate syllable is sometimes considered doubtful. The long penultimate which is universal in the Greek poets is retained by Cicero's freedman Tullius Laures, quoted in Plin. Nat. Hist. xxxi 23 § 8, 'atque Academiae celebratam nomine villam;' it is also apparently retained by Cicero himself in a verse quoted in de Div. i 13, 22 'inque Academia umbrifera.
spatiiis exstistisse; illa enim sunt curricula multiplicium variorumque sermonum, in quibus Platonis primum sunt impressa vestigia. sed et huius et aliorum philosophorum disputationibus et exagitatus maxime orator est et adiutus: omnis enim ubertas et quasi silva dicendi ducta ab illis est, nec satis tamen instructa ad forensis causas; quas, ut illi ipsi dicere solebant, agrestioribus Musis nitidoque Lyceo; 4 maxime K: maxume H. 5 forensis K: -et H.

spatia. The shaded 'walks' in the open air, 'inter silvas Academi,' are here contrasted with the narrow schoolrooms and workshops (officinae) of the rhetoricians. De Fin. v 1, 'cum autem veni semus in Academiae non sine causa nobilitata spatia, solitudo erat ea quam voluercamus.' Quint. xii 2 § 23 'M. Tul lius non tantum se debere scholis rhetorum quantum Academiae spatiiis, frequenter ipse testatur' (cf. Tac. Or. 32). Spatium being also used in the sense of a 'race-course' (de Sen. 83), like στάδιον with which it is etymologically connected, the spatia of the Academy are in the next sentence naturally described as curricula: cf. de Amic. 40 'defexit...de spatiiu curricula.' curricula—vestigia. 'For in those walks is run the race of mankind and varied debate,—those walks in which the footsteps of Plato first were planted.' So (of Socrates) de Or. iii 61 'ex illius variis et diversis et in omnem partem diffusis disputationibus,' and Tusc. Disp. v 11 'cuius multiplex ratio disputandi rerumque varietas et ingenii magnitudo, Platonis memoria et litteris consecrata.' Servius on Verg. Aen. viii 408, quoting from memory, takes curricula in a local sense: (curriculum) 'Cicero in Oratore pro loci spatio: haec sunt curricula ac spatia multiplicium variorumque verborum.' impressa vestigia, Brut. 307 'nostrum cursum perspicere...et videre quemadmodum sinus in spatio Q. Hortensium ipsius vestigii persceuti;' p. Balbo 13 'cum fortitudinis, tum vero humanitatis impressed vestigia;' Lucr. iii 4. et exagitatus...et adiutus. Plato and other philosophers besides, notwithstanding the war they waged against rhetoric (e.g. in the Gorgias and Phaedrus), had really rendered it considerable service. The emphasis (as Piderit points out) is on the second word adiutus. For the services rendered to rhetoric by the school of Plato, cf. de Nat. Deor. ii 168 'quoniam in utramque partem vos bibis lectis disputare, hanc potius sumas, eamque facultatem dissipendi, quam tibi a rhetorice exercitationibus acceptam amplificavit Academia, huc potius conferas' (Mayor). For exagitatus, cf. 42 'Plato exagitator omnium rhetoricorum'; the verb is also used in §§ 26, 27, 149.

silva, ὄλη, properly, of timber for building; and hence, metaphorically, of any large supply of material in a rough and unfinished form; here of the 'subject matter' (ὑποκείμενη ὄλη) of oratory. Cf. § 139, de Or. ii 65 'infinita silva;' iii 93 'rerum est silva magna;' 103 'primum silva rerum [ac sententiarum] comparanda est,' 118 'cui loco omnis virtutum et vitiorum est silva subiecta;' 54 'ex est ei [oratori] subiecta materies;' de Inv. i 3, 'quandam silvam atque materiam universam permixtam et confusam exponere omnium argumentationum;' de Fin. iii 61; de Off. i 16.

nec satis instructa, the material is rough-hewn, not yet sufficiently shaped and polished. Cf. de Or. ii 54, where perpolcitit is metaphorically contrasted with dolavit.

agrestioribus Musis. So Plat. Phaedr. 229 έ ἀγροκω τώι αφόια χρώμεσο (of the untutored ingenuity of certain rationalising mythologers), Cicero appears to be referring to some actual phrase either of Plato, or some other philosopher, describing το δικαιον ας ἁμονον ετ εφοικότερον: but though both of these words are common in Plato, I can find nothing exactly corresponding to the words before us. Cf. de Or. ii 14 'rhetorice...libris quos tu agrestes putas,' and esp. ad Fam. i 9, 23 (written in Sept. n. c. 54) 'nam etiam ab orationibus diuungo me fere referoque
reliquerrunt. sic eloquentia hacc forensis, spreta a philosophis et repudiata, multis illa quidem adiumentis magnisque caruit, sed tamen ornata verbis atque sententiis iactationem habuit in populo nec paucorum iudicium reprehensionemque pertinuit: ita et doctis eloquentia popularis et disertis elegans doctrina defuit.

IV

Positum sit igitur in primis, quod post magis intellegetur, sine philosophia non posse effici, quem quaeerimus, eloquentem, non ut in ea tamen omnia sint, sed ut sic adiuveret ut palaestra histrionem; parva enim magnis saepe rectissime congeruntur. nam nec latius neque copiosius de magnis varisque rebus sine philosophia potest quisquam dicere; si quidem etiam in Phaedro

ad mansuetiores Musas' (referring to the composition of the de Oratore and the poem de temporibus meis).

§ 13. illa quidem...sed, §§ 30, 32, 44, 76, 81, 213. For this concessive use of illa quidem, where in English the pronoun is not expressed, see Roby § 2729, 2161, Madvig § 289 b). The pronoun serves to recall with emphasis the subject of the sentence, especially when (as here) some few words have intervened, e.g. Brut. 239 'C. Piso...minime ille quidem tardus...verumtamen'.

adiumentis, the advantages capable of being derived by the orator from the study of the various branches of philosophy, namely dialectics, physics and ethics (§§ 15, 16).

Iactationem habuit—pertinuit, 'exulted in the applause of the people and was not afraid of the censorious criticisms of the few:' pro Cluent. 93 'homines se non iactatione populari, sed dignitate atque innocentia tuaebantur,' de har. resp. 43 'primum aditus ad popularem iactationem atque ascensum.' The sense seems different in de prov. cons. 38, where 'ex illa iactatione curaque populari' appears to refer to the fluctus of the preceding sentence.

Stois, philosophers, just as elegans doctrina refers to the accomplishments of philosophy, disertis, 'good speakers,' see § 18 note.

§ 14. positum sit is less strong than keisth, being here used of a provisional assumption, a theme for further elucidation.

ut palaestra histrionem, 'simply to help him, just as the actor (to make a humble comparison) is helped by gymnastics.' De Or. iii 83 'Hoc tibi...primum persuadeas velim, me non multo secus facere cum de oratore disputem; ac facerem si esset mihi de histrione dicendum; negarem enim posse eum satis facere in gestu, nisi palaestram, nisi saltare didicisset,' i 73 'ut qui pila ludunt, non uturor in ipsa lusione artificio proprio palaestrae, sed indicat ipso motus didicerintne palaestram an nesciant,' (even so, it is clearly seen whether the speaker is 'omnibus ingeniis artibus instructis')—parva. Verg. Georg. iv 176 'si parva licet componere magnis.' Acting, as compared with oratory, is called in de Or. i 18 'histrionum levis ars,' and it is similarly described ib. 129 'in artificio perquam tenui et levi.'

§ 15. in Phaedro Platonis, p. 269 e (Socrates is proceeding to show that a philosophic training is a necessary condition of attaining the highest excellence as a speaker) πάσαι οσινα μεγάλα τῶν τεχνών, προσδέωται ἄδοξεσια καὶ μετεφοράς (endless discussion and high speculative discourse') φύσεως πέρη' τῷ γὰρ ψυχόνου τούτῳ καὶ πάντη τελειούργιον δουκεν ἐντεύ- θεν πάθεν εἰσέναι. ο καὶ Περικλῆς πρὸς τῷ εὐφόρῳ εἰσάχθει στροφά τε του τυχαιήν καὶ πάλαι ἐνπέθεθαι καὶ καὶ αὐτῶν ἀφώλομενοι, ὥν δὴ πάντοτε τὸν πολὺν λόγον ἐκωτεύετο Ἀναστάσης, ἐντεύθεν εἰσά- κενεν ἐπὶ τὴν τῶν λόγων τεχνῆς τὸ πρόσ- φορον αὐτὴ (where see Thompson's commentary and cf. Plutarch, Pericles c. 5, τούτοις ἐνυπερφον τὸν ἀνδράς θαυμάζω τῷ Περικλῆς καὶ τῷ λεγομένῃ μεταφοράς καὶ μεταροιωμαίας ὑποπολύλωμεν,..
Platonis hoc Periclem praestitisce ceteris dicit oratoribus Socrates, quod is Anaxagorae physici fuerit auditor; a quo censet eum cum alia praecelara quaedam et magnifica didicisse, tum uberem et fecundum fuisse gnarumque, quod est eloquentiae maximum, quibus orationis modis quaeque animorum partes pellerentur:


GΣΩKE, ΤΩ φΟΡΝΗΜΑ σΩΒΑΡΩΝ ΚΑΙ τΩΝ λόγων άνώτερος διάκοσμος. Brut. 44 'Pericles...primus adhibuit doctrinam; quae quamquam tum nulla erat dicendi, tamen ab Anaxagora physico eruditus exercitacionem mentis a reconditis abstrusisque rebus ad causas forenses populus resque facile traducerat. huius suavitate maxime hilaratae Athenae sunt, huius ubertatem (cf. uberum) et copiam admiratæ, eiusdem vmm dicendi terremerum timuerunt.'

hoc praestitisce ceteris. For the constr. cf. de Or. i 197 'quantum praestiterint nostri maiores prædixtia ceteris gentibus'. In Cicero (and Caesar) præsto in this sense is always a neuter and never an active verb. Contrast Livy v 36, 4, 'quantum Galli virtute ceteros mortales praestarent.'

gnarumque...pellerentur. 'Plato's meaning' (as remarked in Dr Thompson's note on the Phaedrus i.c.) 'was probably this. Pericles, having become familiar with the Anaxargorean distinction between the Rational and Irrational principles as exhibited on a great scale in Nature, found it easy to apply the same distinction to that department of nature (the mind of man) with which as an orator and statesman he had to do. He would know how to distinguish between the λόγων ἐχον and the Διάλογον—the reasoning and unreasoning principle in his audience—and to address himself successively to each in its turn. It is thus, apparently, that Cicero understands the passage. Doubtless, in the words quibus orationis modis quaeque animorum partes pellerentur, Cicero has also in view a passage on the very next page in the same dialogue, where Socrates, after insisting that the truth of rhetoric must have a psychologica basis, draws in the following terms (as translated by Thompson, Introil. p. xx) the admirable sketch that was afterwards elaborately filled in and completed in the Rhetoric of Aristotle: 'Any one who really means to give us an Art of Rhetoric worthy of the name, must first accurately describe the human soul: telling us whether it is one and uniform, or whether it admits of as many varieties as the body. Secondly, he must tell us how the different parts of the soul act, also how they are affected, and by what agencies. Thirdly, he must be able to classify the different kinds of arguments, as well as the different modifications of soul, and the affections of which these are susceptible, and then fit the several arguments to the several mental constitutions, and show why such and such souls are necessarily wrought upon by such and such discourses' (διαταξαμενος τα λογων τε και νους γενει και τα τοιων πνευματα, διεις τας αλητας, προσαρμοστων εκατων εκαστον, και διονυσων αδ οισα υφι των λογων δι' ην αληθεις εξ αναγιης ς μεν πειθεται, η δε οπειθει). 271 B, cf. lb. 271 D.

In the de Oratore Cicero repeatedly dwells on a knowledge of psychology as a necessary part of an orator's training, e.g. i 17 'omnes animorum motus quos hominum generi rerum natura tribuit, penitus pernoscendi,' 53 'nisi qui naturas hominum vimeque omnem humanitatis causasque eae, quibus mentes aut incitantur aut reflectuntur, penitus perspexerit, dicendo quod volet perficere non poterit,' 60 'num ad moveri possit oratio ad sensus animorum atque motus vel inflammandos vel etiam exstinguendos, quod unum in oratore dominatur, sine diligentissimae perstigatione earum omnium rationum, quae de naturis humani generis ac moribus a philosophis explicantur?' 87, 'quod item fieri nullo modo posse, nisi cognosset is, qui dicaret, quot modis hominum mentes et quibus et quo genere orationis in quamque partem moventur,' and similarly in §§ 165, 219, 220 quibus...quaeque. The latter is the plural of quiisque and the construction is the same as in § 196 'dicendum est... quibus orationis generibus sint quie accommodatissimi'. The pl. of quiisque is naturally not common; but it also occurs in Suet. Aug. 89, 'prout quique monitione
quod idem de Demosthene existimari potest, cuius ex epistulis intellegi licet quam frequens fuerit Platonis auditor. nec vero sine philosophorum disciplina genus et speciem cuiusque rei cernere, neque eam deinde explicare, nec tribuere in partis 4 partis K.: -es ceteri.

indigerent' et with a superlative in Hor. Ep. ii 1, 28, Liv. ii 9 § 8 and in later prose. In good Latin it can only be applied to things which constitute a grup; as here, where the phrase in which it occurs is rendered by Dr Reid 'each set of feelings.'

The sing. quaqua animi pars might be applied to the different parts of the mind of a single person; while the corresponding parts of the minds of the several persons composing the orator’s audience are accurately expressed by the pl. quaqua animorum partes. This point is missed in Piderit’s edition, where quaqua is misunderstood as et quae ('und auf welche verschiedenen Seiten der menschlichen Seele gewirkt wird') and consequently, in his note on 'quibus orationis modis,' a subject animi is awkwardly supplied from the subsequent animorum. —pellerentur, 177, Or. Part. 4 'ad impellendos animos valent.'

Demosthenes. epistulis. Similarly in the Brutus, Cic. appeals to the evidence of the letters of Dem. to prove that orator’s indebtedness to Plato: § 121, lectitavisse Platonom studiose, audivisse etiam Demosthenes dictur (cf. de Or. i 89),—'idque apparat ex genere et granditate verborum; dict etiam in quaquam epistula hoc ipse de sese.' This letter is no longer extant. In the fifth of the letters attributed to Dem. there is an 'indirect recognition of Plato's celebrity but nothing more' (l'interdit's index); Ep. ad Heracleodorum p. 1400, 11, τῆς Πλάτωνος διατριβῆς, ἥπερ ἐστιν ὡς ἀληθῶς τῶν μεν πλευρεκτὴμάτων καὶ τῶν περὶ ταῦτα σοφισμάτων ἔξω, τοῦ βελτίστου δὲ καὶ τοῦ δικαιοσύνην πάνθεν ἑνεκα ἰερασμένην. The tradition that Dem. was a pupil of Plato has been traced as far back as an anonymous writer quoted by Hermippus (at the end of the third century B.C.): Plutarch, Dem. 5 (p. 60) 'Eρμιππος δὲ οἷς ἄδειπτοι τῶν Ἡρμιπποῦν χειροκίνητα Πλάτωνος. About the same time, a similar statement seems to have been made by Mnemosistrates of Thasos as quoted by Sabinus and referred to by Diog. Laert. iii 46, who himself adds: καὶ εἰκός ἠστ. The letter above quoted is appealed to by Olympiodorus (Schol. ad Plat. Gorg. p. 515 D) as proof of the same point. The lost letter which Cicero has in view was probably one of the many forgeries manufactured by rhetoricians during the decadence of Greek literature and palpably off by the forgers under the titles of names far greater than their own. A certain misplaced love of symmetry seems to have led these writers to pair off Demosthenes and Plato, as a parallel to Pericles and Anaxagoras. This appears in a scholiomen on Phaedr. 261 A ἰσανός φιλοσοφή: οἱ γὰρ ἀριστορ ἱπτόμεν οἱ καὶ φιλόσοφοι, οἱ Περικλῆς Αναξαγόρος, οἱ Δημοσθένης Πλάτωνος γεγονότες μαθηταί. Quint. xii 2 § 23 in mentioning the same two pairs simply echoes the present passage of Cicero. Similarly Tac. dial. de orat. 32 'Demosthenem, quem studiosissimum Platonis auditeorem memoriae proditum est.' (v. Arnold Schaefer's Dem. u. seine Zeit i p. 280—1, where for further details reference is made to Funkhanel's Dissert. de Dem. Platonis discipulo.) See also Blass, Att. Ber. iii 397.

§ 16. nec vero...distinguere. The whole of this sentence refers to the dialectic branch of philosophy, just as the next refers to Physics and Ethics. All three branches are declared essential to oratory. Cf. 118 f. and de Or. i 68.

speciem, 116, 'quaesent eiusmodi sive forma sive partes ut in cas tribuatur omnis oratio,' and 117; Top. 7 § 31 'in divisione (as contrasted with partitione) formae sunt, quas Graeci eis vocant; nostri si qui haec forte tractant, non pessime id quidem sed inutiliter ad mutandos casus in dicendo. nolendo enim, ne si Latine quidem dixi possit, specierum et specierum dicere; et saepius his casibus utendum est; et formis et formarum velim.' cernere is here not merely to 'perceive,' as below, but to 'distinguish,' like discernere; cf. de Fin. iv 8. definiendo, cf. ὑποσκία. tribuere = distribuere, as in § 116, already quoted. So in Brut. 152 dialectic is described as 'eam...artem, quae doceret rem universam tribuere in partis,' laten- tem explicare definiendo, obscuram ex- planare interpretando; ambigua primum videre, deinde distinguere; postremo habere regulam, qua vera et falsa iudicarentur et quae quibus propositis essent,
possumus, nec iudicare quae vera quae falsa sint, neque cernere consequentia, repugnantia videre, ambigua distinguere. quid dicam de natura rerum, cuius cognitio magnam oratori suppeditat copiam? quid de vita, de officiis, de virtute, de moribus, de quibus nihil sine multa eorarum ipsarum rerum disciplina aut dici aut intellegi potest? ad has tot tantasque res adhibenda sunt v


quaque non essent, consequentia.' De Fin. ii 6 § 17 'omnem vim loquendi...in duas tributam esse partes', De Or. i 68 'philosophia in tres partes esse tributa', Cf. ib. 199 'verbis designata, generibus illustrata, partibus distributa sunt,' where partibus tributa would have been ambiguous and less symmetrical. With tribuere in partis, cf. dialpeisa.

indicare quae—Acad. i 19. cernere...videre. Here we have hardly any distinction between the two words, only change for the sake of change. Cf. Acad. i 80 'video...cerno,' where Reid in his new ed. quotes de Or. iii 161, Mil. 79, Scur. 15, Tusc. i 46. Quint. ix 2 § 41 (from Cic.) and inf. 18.

quid dicam in a common rhetorical formula of transition, like quid commenorem de? 'what am I to say of?' (cf. de Or. i 18, N. D. ii 99), not 'why should I speak of?' quid loquar de? which is a formula of praeterito. (Both formulae are well discussed and illustrated in Seyffert's Scholae Latinae i § 28, quoted by Piderit).

oratorii is preferable to the manuscript reading orationis. orationis copiam is very nearly the same as verborum copiam, and at present Cic. is dealing with the subject-matter and not the form of oratory,—the ornamenta of the next section. Again, if orationis were the right word, we should expect the order of the sentence to be magnam suppedi- tiam orationis copiam. The conjecture oratori gets rid of these objections, supplies a native to suppediat and is supported by the order of the words. Orationis has also been independently suggested by more than one scholar.

de vita. At this point begins the reference to the ethical branch of philosophy; and a break in the sentence appears to be required. This is supplied by the conjunction nam, proposed in Piderit's first edition,—with a ref. to Seyffert's Scholae Latinae i 22, where this form of transition is fully illustrated. With the same object, it may be worth while to suggest quid, which might easily have dropped out after copia and before de. Cf. Phil. xi 13 Nam quid ego de Trebellio dicam? quem...Quid de T. Plancio? quem...; pro Plancio 29 Quid dicam...? Quid de me dicam, qui...Quid de his...Leg. Agr. ii 13 Quid de illis...dicemus? Quid de tribunis? Mr Nixon, who considers nam to be out of place, proposes iunum; which is still more likely than quid to have dropped out after copiam.

sine multa—potest. The retention of posse and the insertion of non before sine multa (so Kayser) do not appear to give a satisfactory text; they involve too great a separation between posse at one end of the sentence and quid dicam de natura rerum at the other. The punctuation given by Jahn seems better, marking a question after moribus? and beginning afresh with sine multa...posse? For the infin. he quotes de Leg. i 50, 'quid vero de modestia, quid de temperantia, quid de continentia, quid de verecundia, pudore pudicitiaque dicemus? infamiae (al. infamiae) metu non esse petulantens, an legum et iudiciorum?'

multa is specially emphatic, as pointed out by Piderit, who quotes de Or. i 69 'hic locus de vita et moribus totus est oratori perdisceatur.'

dici...intellegi, referring to two of the three main divisions of rhetoric, elocutio and inventio respectively.
ornamenta innumerabilia; quae sola tum quidem tradebantur ab eis, qui dicendi numerabantur magistri; quo fit ut veram illam et absolutam eloquentiam nemo consequatur, quod alia intelle-
gendi, alia dicendi disciplina est, et ab aliis rerum, ab aliis ver-
borum doctrina quaeritur. itaque M. Antonius, cui vel primas eloquentiae patrum nostrorum tribuebat aetas, vir natura pera-
cutus et prudens, in eo libro, quem unum reliquit, disertos ait se

§ 17. tum quidem: a reference to the time when there was a feud between philosophers and the ordinary teachers of rhetoric who confined themselves to the stylistic branch to the neglect of dialectic and psychology. Cicero is probably still thinking of the Phaedrus. In p. 271 c, immediately after the passage quoted on § 15, the technographers of the day are described as craftily suppressing their psychological lore, while shortly before this (from 266 b, to 267 b) their technical terms for the divisions of the speech (rā
koupα της τέχνης) are ridiculed, and in the latter part of the dialogue, p. 274 b, the question of beauty of style, ευπρεπίων γραφης, is mentioned, only to be dismissed in a myth on the superiority of conversa-
tional over written instruction.

To this feud between philosophy and rhetoric Cic. attributes the fact that a perfect ideal of oratory cannot be attained. To prove that it has never yet been reached, he appeals to the testimony of the orator Antonius, and then reverts to his special task—that of portraying the ideal orator (Piderit).

veram et absolutam, de Or. iii 84 (de oratore summo), 'sempem enim, quacunque de arte aut facultate quaeritur, de absolu-
lata et perfecta quaeri solet.'

§ 18. M. Antonius, the grandfather of the triumvir and the father of Cicero's colleague in the consulship. He was born B.C. 143, was consul in 97 and was put to
death by the orders of Marius in 85. He is one of the two principal interlocutors in the dialogue De Oratore. In Tusc. Disp. v 19 § 55, Cicero describes him as
'M. Antonii, omnium eloquentissimi, quos ego audierim'; his style of oratory is sketched in the Brutus (§§ 139—142),
where we are also told that some held him to be fully equal to Crassus (§ 143) while others even preferred him to his
rival (§ 186). (For further details see the interesting and comprehensive sketch in

Wilkins' Introd. to the De Oratore p. 13—16.)

primas, sc. partes, with tribuere § 56,
ferre 183, deferrre 29 and Brut. 84; tenere
ib. 141; concedere de Or. ii 147.

in eo libro, Brut. 163 'vellem aliquid
Antonio praeter illum de ratione dicendi
sane exilem libellum, plura Crasso libuis-
set scribere,' cf. de Or. i 206, 208 and
esp. 94 (Antonius) 'scripsi etiam illud
quodam in libello, qui me imprudente et
invito excitid et pervenit in manus homi-
um, disertos cognosce me nonnullos, elo-
quem adhuc neminem, quod ego eum
statuebam disertum, qui posset satis acute
atque dilucide apud mediocres homines ex
communi quodam opinione hominum di-
cere, eloquentem vero, qui mirabilius et
magnificentius augere posset atque ornare
quae vellet, omnemque omnium rerum,
quae ad dicendum pertinent, fontes animo
ac memoria contineret.' Quintilian, who
writes of this work (iii 1, 19), 'hoc solum
opus eius atque id ipsum imperfectum
manet,' quotes this saying of Antonius in
viii pro. § 13, adding 'diserto satis putat
dicere quae oporteat, ornate autem dicere
proprium esse eloquentissimi'; cf. Plin.
Ep. v 20 § 5 'eloquentia vix un aut alteri,
immo, sì M. Antonio credimus, nemini,
haec vero quam Candidus logquentiam
appellat multis atque etiam impudentissi-
mo cuique contingit'.

The dictionaries, quoting de Div. i 47, 105 where disertus and dissérerere are both
used in the same context, and Paul. ex
Fest. p. 72, 15 'disertus a disserrendo
dictus,' make dissertus a direct derivative of
disserere. The quantity is against this
view, though the first syllable of both may
contain the same inseparable preposition.
The second element will then be art- as
in ars; and the primary meaning will be
'accomplished in various directions'
(Wilkins, de Or. i 94 note). Accordingly,
in the present passage disertus is an ap-
propriate epithet for a speaker of varied

2—2
Tria sunt omnino genera dicendi, quibus in singulis quidam accomplishments, or, in brief, 'an accomplished speaker,' as contrasted with an eloquent orator. 

**insidebat** etc. So in 2 § 9 of Phidias 'in mente insidebat species pulchritudinis.'

**cernebat animo,** § 9. 

**autem** resumes the direct reference to Antonius after the explanatory comment that has intervened. 'vir acerrimo ingenio' is an echo of the previous description 'vir natura peracutus et prudens.'

§ 19. L. Licinius Crassus was born B.C. 140 and died in 91. His oratorical style is discussed at length in the Brutus § 143-165. It was particularly distinguished for beauty of expression (ib. § 215 and de Or. ii 121, iii 33, 171). He may be regarded as, on the whole, the most famous Roman orator before Cicero's time. Cicero, who was himself trained by him as a boy, assigns him a leading part in the de Oratore where he appears as in the main the exponent of Cicero's own opinions. (See further in Wilkins' Introd. de Or. p. 7-13).

**formam,** cf. 9. cui...in eam. The pronoun expressed as a relative in the subordinate clause immediately after the antecedent, reappears as a demonstrative in the principal sentence; as in Rosc. Am. 33 'cives...quos guia servare...volebat, ipse ab ii interruptus est.' 'And since that type was perfect, he could not identify therewith those who were deficient in some one point or in several.' **includere in eam** 'to make them correspond with, fit exactly into, it,' like a cast into its mould, §§ 133, 211, cf. the use of **adcommodare ad** in § 23.

**imitari atque exprimere.** De Or. ii 90 'illum quem delegavit, imitando effingat atque exprimat', i 155 'exprimerem quaedam verba imitando', ii 98 (contrasted with **imitari**) 'suam quandam expressit quasi formam figuramque dicendi'.

§§ 20-23. The perfect orator must be master not of one style only, but of all. The three styles (genus grande, medium, tenue) are accordingly briefly discriminated. All alike are exemplified in Demosthenes, the truest model of Attic oratory.

§ 20. **tria genera dicendi.** De Or. iii 177 'tum graves sumus, tum subtiles, tum medium quiddam tenemus' (ib. 199), de opt. gen. or. 2 'oratorum autem si quis ita numerat plura genera, ut alios grandes aut graves aut copiosos, alios tenues aut subtiles aut breves, alios eis interiectos et tamquam medios putet, de hominibus dicit aliquid, de re parum.'

This threefold division of style has been ascribed to Theophrastus, whose lost work **πριξί νέκες** (mentioned by Dionys. Hal. πριξί νεκέωs p. 101, and de Lysia 14) appears to have been one of the authorities followed by Cicero in this treatise (§ 39 ad fin., 79, 172, 194, 218, 228). It is not to be found in the Khetorica ad Alexandrum or in Aristotle's Rhetoric, and its ascription to Theophrastus is inferred (by Westermann and others) from a passage in Dionys. Hal. de Dem. 3, where that critic remarks that he is unable to decide whether the **μπρίζι λέκες** (or **genus**
floruerunt, peraeque autem, id quod volumus, perpauci in omnibus. nam et grandiloqui, ut ita dicam, fuerunt cum ampla et sententiarum gravitate et maiestate verborum, vehementes variis, copiosi graves, ad permovendos et convertendos animos instructi et parati;—quod ipsum ali aspera, tristi, horrida oratione, neque

§ quo in ipso sunt aliis? Reid.

dicendi medium) was first used by Thrasymachus of Calchedon, ὦς ὁλετρὶς ἑθοφόροισ (cf. Westermann, Gr. Beredsamkeit p. 170, Blass Gr. Ber. p. 81 f, Francken, Commentationes Lyiaca p. 9).

In the Rhetorica ad Herennium (written by an unknown author, possibly Cornificius, 34 years before the Orator), the three styles are discriminated as follows: iv 8 § 11 'sunt igitur tria genera, quae genera nos figurae appellamus...unam gravem, alteram mediocrum, tertiam extenuatam vocamen. gravis est quae constat ex verbo gravum levii et ornata constructione; mediocris est, quae constat ex humiliore neque tamen ex infima et pervolgatissima verborum dignitate; attenuata est, quae demissa est usque ad usitatisismam puri consuetudinem sermonis.'

Dionysius of Halicarnassus, who came to Rome 15 years after the date of the Orator, is our earliest Greek authority for this division. He distinguishes as the τριὰ πλάσματα τῆς λέξεως, oi γενεικωταί χαρακτήρες (de Dem. 34, 33), the χαρακτητὸ υψίστος, ἵσχυς and μέσον. He calls the grand style ἐξηλαμγεμένη, περιττή, ἐγκατάκενος, τοῦ εὐπεθέτος κόσμου ἀπασι συμπεπηρωμένη (ib. 1), or ψυχή λέξεως (ib. 34): the plain, λατή, ἀφελῆς (ib. 2), or ἁρχηχ, ἀπέρτοις (ib. 34): and the middle, μέση (ib. 3 fin. 34), μεταξὺ τῶν ἀκρῶν (ib. 14), or μικτῆ καὶ σύνθετες ἐκ τοιῶν τῶν δύναι (ib. 3). δε μεμεγέναι ἐξ ἀμφοτέρων τῶν χαρακτηρῶν (ib. 15 ad fin.); Jebb's Attic Orators p. 161 note 5. As representatives of the three several styles, he names [Gorgias and Thucydides for the grand style, Lysias for the plain and Isocrates and Plato for the intermediate (Volkmann, Rhetorik § 52, Blass, Attische Beredsamkeit, i. p. 379 f, and Jebb L.c.).]

Quintilian has the same division, xii 10. 58 '...discerni posse etiam recte dicendi genera inter se videntur. namque unum subtile, quod ἁρχηχ vocant, altem gramine atque robustum, quod ἀφελῶν dicunt, constituit; tertium ali medium ex duobus, ali floridum (namque id ἄνθρωπον appellat) addiderunt'.

grandiloqui. A rare word, found as an epithet of stilus in Servius' Life of Virgil; and used in a bad sense in Tusc. Disp. v 31 § 89, isti grandiloqui (Stoici). It is a somewhat poetic compound, resembling the multiloquus of Plautus and the suaviloquens of Ennius, and it is either for this reason, or, to indicate that the word is applied in no depreciatory sense, that it is combined with the apologetic phrase, ut ita dicam. Similarly magniloquus is a poetic word, generally used in a bad sense, and rare in the Augustan age, though we have magniloquientia below, in § 191.

sententiarum gravitate et maiestate verborum. Auct. ad Herenn. iv 8 § 11 (of the gravis figura orationis) 'ornatissimam verba...graves sententiae...exornationes sententiarum aut verborum quae gravitatem habeunt."

vehementes...ad permovendos et convertendos, de Or. ii 211 'haec (pars orationis) quae suspexit orare ad communandos animos atque omni ratione fluctuando, intenta ac vehemens esse debet'.

quod ipsum, sc. the grande genus dicendi, or grande dicere, which is implied in the details immediately preceding. We should have expected (as Piderit and others remark) some verb like assequabantur (de Or. iii 172) or consequabantur (Brut. 284). The second Aldine ed. interpolates sunt consecuti after terminata, and Laminus suggests quorim ipsorum for quod ipsum.

The representatives of the grand style fall into two subdivisions; the diction of (1) is 'rough, dull, rude, neither regularly constructed nor neatly finished'; of (2) 'smooth, compact and well rounded.'

aspera. ῥαξυν. De Or. i 227 'cum M. Cato...asperpe apud populum et vehementer esset locutus' (this refers, however, to the substance of the harsh and violent language, rather than to the character of the composition). Asper is often contrasted with lenis. Quint. vi 3 § 27 'id quod dicitur (sc. ridiculum) aut asperum...aut lene'. It is also applied (as here) to the structure of the sentence, ib. viii 6, 62 'fit frequentissime aspera et dura et dissoluta et hians oratio, si ad necessitatem ordinis sui verba redigantur'; Seneca Ep. 114 'quidam praefactam et
perfecta neque conclusa consecuti sunt, aliis levi et structa et terminata:—et contra tenues, acuti, omnia docentes et dilucidiora,

asperam compositionem probant; disturbant de industria si quid placidius effluxit; nolunt sine salebra esse iuncturam; virilem putant et fortem, quae aures inaequalitate percutiat.' When applied (as here) to composition, its opposite is levīs. Dionys. Hal. de comp. verb. 22 says of the aōstob άρμωνία of Thuc. and others: τραχείας τε κρόσωμα πολλάχι και αντίτυπον τας συμβολαί, οὕδει γὰρ διάφερει.

tristi. As an epithet of style, tristi is contrasted by Quintilian with hilāris in viii 3 § 49 'quaedam hebes, sordida, ieiana, tristiis, ingratia, vilissima est...primam acutum, secundum nitido, tertium copiosum, deinceps hilari, iucundo, accurato diversum est.' The virtue of style most closely akin to it is severum, ib. xii 10 § 80 'sic erunt magna, non nimia; sublimia, non abrupta; fortia, non temeraria; severa, non tristiis; gravia, non tarda; laeta, non luxuriosa; iucunda, non dissoluta; grandia, non tumida.' Cf. Brut. 113 'Rutilius in quodam tristi et severo genere dicendi versatus est.' In Tac. dial. de orat. 20 'laetitiam et pulchritudinem orationis' is contrasted with 'tristem et impexam antiquitatem.' Cf. infra § 53, 'orationis quasi maestitiam.'

horrida. The opposite is nītida, 36, 116 nitor, de Or. iii 31 (Antonius to Crassus) 'ita de horrīdis rebus nītida, de ieiunis plena, de pervigilis nova quaedam est oratio tua,' de Legg. i 2, 6 (of Cælius Antipater) 'habuitque vires agrestes ille quidem atque horridas, sine nitore et palæstra'; Brut. 68 'antiquior (Catonius) sermo et quaedam horridiora verba,' 85 'multo vetustior et horridior (Laelius) quam Seipio,' 117 (Q. Aelius Tubero) 'ut vitam sic oratione durus, incultus, horridus,' 238 (of C. Macer) 'non valde nitens, non plane horrida oratio' inf. 28, 86, 152.

neque perfecta, in a technical sense, 'without regular construction,' de Or. iii 175 'eam conjunctionem sicuti versum numerose cadere et quadrare et perfici volumus,' inf. 168, 178, 182. neque conclusa, i.e. 'without a periodic termination.' conclusere is used of 'rounding off' either a period in rhetoric or a verse in poetry, inf. 170, 171, 177 conclude apte-

que, 200, 220, 230, 231; (conclusio) 169, 178, 212; de Or. ii 34 'sine artificiosa verborum conclusione', Hor. Sat. i. 4, 40 'concludere versum'.

levi, opp. to aspera, and in part also to tristi and horrida. De Or. iii 171 'collocaitonis est componere et struere verba sic, ut neve asper eorum concursus neve hiuicus sit, sed quodam modo coagamenti et levīs,' ib. 172, 201 'conjunctionis levitatem...levis orator.' The corresponding term in Gk. rhetoric is λείος, e.g. Demetrius Eloc. 176 and 48, το λείο και ομαλὲς της συνθέως. Dionysius, de compos. 22, p. 165, ascribes λείας and ανεξέχθηναι ἀρωμια to λείον κατά και λειαθωνικα διαπάνων της ἀκοῆς, and contrasts them with το αντίτυπον, και τραχύ κα καταρρωφον (J. C. T. Ernesti, Lex. technologicae Gr.).

structa. J. A. Ernesti's correction for instrueta. Opp. to neque perfecta, applied to the skilful structure and artistic arrangement of the clauses of a sentence; inf. 140, 219, 232, Brut. 274; de Or. iii 171 (componere et struere verba), ib. 33 and inf. 149 (structura).

terminata, opp. to neque conclusa, 198 'clausa et terminata,' 199 'cadere numerose terminariique sententiam'.

tenues, 'plain,' the representatives of the tenue dicendi genus, the attenuatae figurae genus of the Auctor ad Herennium (iv § 8 § 11, 14), inf. 81 tenuis orator, Quint. xii 10 § 21 'mihi falli multum videntur, qui solos esse Atticos credant tenues et lucidos...' The Gk. equivalents are ἀρχαῖος (Dionys. ad Pomp. 2, Demetr. eloc. 190), λυτὸς (Ar. Rhet. iii 16, 2 and Dionys. de Thuc. 23), and ἀφέλης. The primary meaning of tenuis is 'thin'; its metaphorical use as an epithet of style, is derived not from the notion of slimness and slenderness of form (like λυτῶς and gratilis), but from thinness and fineness of texture (§ 124 'tenuis causa,' 'tenue argumentandi filum'; Quint. ix 4 § 17 'illud in Lysia dicendi textum tenue atque rasum, al. rarum'). Cf. subtilis and simplicex.

acuti, inf. 84, 99; acumen 111. The tenue genus addresses itself mainly to the intellect, cf. omnia docentes, and Quint. xii 10 § 59 'quorum (dicendi generum) ea
non ampliora facientes, subtilli quadam et pressa oratione limati; VI in eodemque genere alii callidi, sed impoliti et consulto rudium similes et imperitorum, alii in eadem ieunitate concinniores, id est, faceti, florentes etiam et leviter ornati. est autem quidam 21

1 elimiati conicit Reid ad Acad. ii 66. idem h cum P3 (cf. Reid in Acad. ii §§ 5, 8). omisso et.

cere ratio est, ut primum (subtile genus) docendi, secundum (grande) movendi, territium illum...delectandi sive conciliandi praestare videatur officium; in docendo autem acumen, in conciliando lenitas, in movendo vis exigu videatur.

dilucidior, 89 'dilucide planeque diceatur', de Or. i 144 'plane et dilucide (lo- quamur)'.

subtili quadam et pressa oratione limati, de Or. i 39 § 180 (Q. Scaevola, 'oratione limatus atque subtilis'; iii § 31 (Cotta) limatus et subtilis, ii § 98 (id.) 'acutissimum et subtilissimum dicendi genus est consecutus'; inf. 78. Its original meaning 'finely woven' (as an epithet of filium, mitra, &c) is not found in Cicero, who however uses it in all the successive metaphorical senses of (i) 'delicate, graceful, refined,' (ii) 'precise, accurate,' (iii) 'plain, unadorned,' which are well traced by Wilkins in his note on de Or. i 57. pressa, 'concise and close,' de Or. ii 96 'muito (Sulpici) oratio esset pressior' ('concise,' opp. to luxuries quaedam, Brut. 201 'attenuate pressequaque...sublate ampleaque,' 202 'cavenda presso illi oratori inopia et ieunitias,' Quint. x 1 § 44, 'alii pressa demum et tenua et quae minimum ab usu cotidiano recedant, sanar et veere Attica putant,' xii § 16 (Attici) 'pressi et integri,...(Asiani) inflatiet inanes,' ib. § 38 'tenuiora ac pressiora,' viii 3, 40 'abundanter an presse,...magnifie an subtiliter,' ii § 4 'pressio limatique generis dicendi' (quoted by Mayor on Quint. p. 101, where he well defines pressum as 'pruned of all rankness, concise, quiet, moderate, self-controlled; opposed to extravagance, heat, turidity, redundance.' Plin. Ep. i 16 § 4 'pressior et circumscripior et adducior,' iii 18 § 10 with Mayor's n. In de Or. ii 56 (Thuc.) 'verbis aptus et pressus it probably means 'precise'; in iii 45 it is applied to precision of pronunciation.

limati, polished, finished, refined; de Or. i §§ 115, 180, and iii 31 (quoted above), ib. 36, Brut. 35 'nihil subtiliter dici (potuit), nihil presse, nihil enucleate, quo fieri aliquid possit limatium' (of Lysias), de opt. gen. or. 9 (Lysias) 'videtur esse ieunior, cum se ipse consulto ad minutarum causarum genera limaverit.'
interiectus inter hos mediis et quasi temperatus nec acumine posteriorum nec flumine utens superiorum, vicinus amborum, in neutro excellens, utriusque particeps, vel utriusque, si verum quaerimus, potius expers; isque uno tenore, ut aiunt, in dicendo


In English we talk of a 'flowery style' and 'flowers of rhetoric', but neither of these phrases nor the word 'flourishing' will really help us here: florentes may be rendered 'bright.' The English, like the German, metaphors from flowers are not exactly co-extensive with the Latin (Nägelsbach, Stil. § 128, 3).

leviter ornati, i.e. with only a slight sprinkling of oratorical embellishment. Leviter is supported (as against laeviter and leniter) by §§ 79 ff and 81 where the general sense of this passage recurs in an expanded form: the orator tenuis, we are there told, must be sparing in his use of the ornaments of style.

§ 21. medius, the mediores figura of the Auctor ad Herennium, and the μέσος or μικτός λέξις of Dionysius. De opt. gen. or. 2 'eis interiectos et tamquam medios' (quoted on § 20).

temperatus. The apologetic quasi, here prefixed on the first occasion on which the word is used, is naturally dropped when it is used again §§ 23, 53, 95, 98, 100—1. So of the μέση ἀρμονία Dion. Hal. says: κεκατορικος δὲ πας δὲ ἑκάστων μετρίως καὶ ὅτιν ἐκλεισθή τῶν ἐν ικανερη κρατιστών (de comp. verb. 24), and similarly of the μικτή λέξις, de Dem. 3.

acumine. The oratores tenuis are above described as acuts; cf. callidos and subtilis.

flumine. The oratores graves have already been called copiosti. Cf. 53 and de Or. ii 188 (of Crassus) 'tamentum est flumen gravissimorum optimorumque verborum', Brutt. 335 (of one of the two types of Asastic oratory) 'nec flumine solum orationis, sed etiam ex ornato et faceto genere verborum'. The phrase flumine orationis is also found in de Or. ii 62, de Nat. Deor. ii 20. One of the objections to the manuscript reading, fulmine, is that in the metaphorical sense of the term, the plural would be required as in § 234.

utriusque...expers. Dion. Hal. de comp. verb. 21 (of the κοινή or μεῖκα ἀρμονία) εἶτε κατὰ στήριξιν τῶν ἄκρων, εἶτε κατὰ μέζων.
ORATOR.

fluit nihil adferens praeter facilitatem et aequabilitatem, aut addit aliquos ut in corona toros omnemque orationem ornamentis modicis verborum sententiarumque distinguat.

1 fluit in diciendo K. adferens XP: aff. ceteri. facilitatem et aequabilitatem
Manutius: facultatem et aequalitatem codd. cf. § 198.

uno tenore, ut aiunt, he keeps what we may call the ‘even tenor’ of his course. ut aiunt (de Or. ii 186) is a somewhat apologetic way of referring to what was probably a proverbial or colloquial phrase. This is the only passage where tenor (‘an uninterrupted course’) is used by Cicero. Uno tenore is remarkably frequent in Livy, xxxv 36 § 8 ‘uno et perpetuo tenore iuris, semper usurpato numquam intermisso’; v 5 § 7, xxii 37 § 10, 47 § 6, and (with telur) xxii 49 § 3, and ii 42 § 8. Pope in his ‘Essay on Criticism’, in which he repeatedly borrows from the rhetorical treatises of Cicero and Quintilian, writes of ‘Such lays as neither ebb nor flow, Correctly cold, and regularly low, That shunning faults, one quiet tenour keep’ (l. 241).

nihil adferens, bringing with him (bearing on his stream) nothing besides an easy and smoothly-flowing style.

toros. The primary meaning of toros appears to be anything swelling or bulging; hence applied properly to the knots or thicker portions of a rope, or to the protuberance of the muscles. It is here applied to style by a metaphor taken from ‘raised ornaments or knots’ on a garland. ‘Hi tori sunt, ex sententia Paschalli de Coronis ii 12 partes quaedam in circulo coronae collectores et eminentiores cuissmodi sunt in tauro tori, aut in homine, quod et Lambino placet ad Plaut. Amphit. prol. 144 [tum meo patri autem forusius ineunt aureus sub petaso]. ex ratione loquenti Ciceroniana collii posse vide tur, toros extrinsecus addi coronae, ornamenti loco, isquie coronam distinguatur’. J. A. Ernesti, clavis Ciceroniana. In the latter part of his article, he erroneously confounds them with the lenmissic, the pendant ribbons fastened to a crown. In Paschallius l. c. the tori are defined as ‘partes in ambitu coronae collectores ac rigidiusculae’ and in Boettiger’s Sabina (notes on p. 195—6) as ‘the knots tied in a garland for decorative effect’ (die zur Zierlichkeit darin geknüpften Knoten). They may be observed on a bust of Hercules figured in Visconti’s Museo Pio-Clementino vi plate 13. See also Rich, Dict.

Antiq. s.v. where the term is defined as ‘a swelling protuberance in the circle of a festoon (seruta) or of a chaplet (corona), produced by ribands tied round it at intervals, which break up the even outline into a number of separate and undulating parts. An example is given from a marble bas-relief upon an altar. Cf. infra 96 ‘insigne et florens orationis pictum et expolitum genus in quo omnes verborum omnes sententiarum illigantur lepores.’

Another view, however, is taken by Otto Jahn, an authority of the highest order on points of classical archaeology. Starting from the notion that tori are primarily the separate strands twisted together to form a rope, he here identifies the term with the strands of wool used to tie together a garland of leaves and interwoven with its foliage in such a manner as to come into view only at clearly-marked intervals.

Piderit’s paraphrase is as follows: ‘at the most he brings in here and there one or two variegated favours (bunte Schläfen, bright bows of ribbon) which break at various intervals the uniform green of his chaplet.’

ornamentis modicis, a moderate use of the ornamental figures of speech, the figurae verborum and sententiarum (134 ff) is appropriate to the modicum, or medium, genus.

distinguit, ‘sets off,’ ‘diversifies,’ ‘brightens’. De Or. ii 36 ‘aut si quisquam dicitur nisi orator formare oratio nem camque variare et distinguere quasi quibusdam verborum sententiarumque insignibus’ (inf. 135). i 218 ‘dicendi facultas ... non ieuna atque nuda, sed aspersa atque distincta...incunda quadam varietate’, iii 201 ‘quasi luminibus distinguenda et frequentanda omnis oratio sententiarum atque verborum’, iob. 96 ‘ut porro conspersa sit quasi verborum sententiarumque floribus, id non debet esse fumum aequabiliter per omnem orationem, sed ita distinctum ut sint quasi in ornatu disposita quaedam insignia et lumina’; de inv. ii 49 ‘distinguitur oratio atque illustratur’.
Horum singulorum generum quicumque vim in singulis consecuti sunt, magnum in oratoribus nomen habuerunt; sed quaerendum est satisne id quod volumus effecerint. videmus enim VII fuisset quosdam, qui idem ornate et graviter, idem versute et subtiliter dicerent. atque utinam in Latinis talis oratoris simulacrum reperire possemus! esset egregium non quaerere externa,
domesticis esse contentos: sed ego idem, qui in illo sermone nostro, qui est expositus in Bruto, multum tribuerim Latinis, vel ut hortarer alios vel quod amarem meos, recordor longe omnibus

§ 22. singulorum...in singulis; repeated for sake of emphasis as in de Or. i 128 'quae enim singulorum rerum artifices singula si mediocris rapiant sunt, probantur, ea nisi omnia sunt in oratione summa probari non potest'. Piderit's explanation of in singulis (in einer Beziehung 'in any single respect') is disapproved by the reviser of his second ed. (Halm), who prefers omitting the words. But in singulis in itself is defended by the opening sentence of § 20, and need not be regarded as anything else than an equivalent to in singulis generibus and as an emphatic repetition of horum singulorum generum (sc. dicendi). vim...consecuti, de Or. iii 177 'ut arbitrerum nos hanc vim numerose dicendi consequie posse'.

magnum, sc. quidem or illi quidem, i.e. have, indeed, a great name among orators, but have not attained the highest point, that of being equally perfect in all the three genera dicendi (20).

quid idem, i.e. there are instances of orators speaking not only with due adorning and dignity of style—(the characteristics of the genus grande), but also with the acumen, and delicacy of expression, that mark the genus tenue. For the idiomatic use of the double idem, where only one is wanted in English, cf. Phil. ii 40 'idem maestitiam meane reprehendit, idem iocum'. et and et have nothing to do with the preceding idem (as is implied in Lewis and Short's dict. s. v. idem ii 4 2); they simply couple the two adverbs in each pair, just as we have ornate graviterque in de Or. ii 34, and subtili et acute...calvitie argutique, inf. 98.

ornate and subtiliter relate to the form; graviter and versute to the matter, the arrangement being in cross order, chiasmus (Piderit).

simulacrum, a perfect copy of the ideal orator, like effigies in 9.
domesticis, cf. 132, 186, de Or. ii 38. For the general sense, cf. de Div. ii 5.

§ 23. expositus, de Or. i 227, Brut. 81.
multum tribuerim Latinis. In the dialogue entitled Brutus de claris oratoribus written in the same year as the Orator and very shortly before it, Cicero not only reviews the style of many Roman orators whose special characteristics are otherwise unknown to us, but uses highly complimentary language of the older orators of Rome, comparing Cato, for example, with Lysias (68), and saying of Gaius Gracchus (125) 'noli putare quenquam, Brute, pleniorem aut uberiorum ad dicendum fuisset'; of Antonius and Crassus (138) 'in his primum cum Graecorum gloria Latine dicendi copiam aequatam'; and, of the latter (143), 'Crasso nihil statuo fieri potuisse perfectius.' In §§ 292 ff. Atticus is allowed to protest in favour of the Greek orators against Cicero's generous partiality towards his own countrymen. (These quotations are due to Jahn.)

vel...vel, implying that each of the reasons is true and each sufficient, cf. de Or. i 3.

recordor—a reference to the de Orator, written nine years before, esp. to 111 71 'sin... Demosthenem sequi vultis et si illam praeclaram et eximiam speciem oratoris perfecta et pulchritudinem adamasctis'. Even in the Brutus (31) he says: 'plane quidem perfectum et cui nihil admodum desit Demosthenem facile dixeris.'
unum anteferre Demosthenem eumque unum adcommodare ad eam, quam sentiam, eloquentiam, non ad eam, quam in aliquo ipse cognoverim. hoc nec gravior exstitit quisquam nec callidior nec temperator. itaque nobis monendi sunt ei, quorum sermo imperitus increbruit, qui aut dici se desiderant Atticos aut ipsi Atticem voluerunt dicere, ut mirentur hunc maxime, quo ne Athenas

1 unum me anteferre Schenkl (Stangl, qui in eodem versus eiusque vim scribit).

eumque unum post Sauppium KJP; unumque Peter-Weller cum cod. Vit.:
gei, quae in vicim FO, quem vicin P; hiatus vicim H; qui vicin accommodari o et Meyer. quan unum accommodari Hoffmann. accomodare K, acc. ceteri. i 2 sentio

mavult H (st). 4 et KF; ii Moh; hi J. 5 increbruit (cod. Dresdensis et e silentio FPO) jr[=H]; increbruit (cod. Vit.) MOKP1. aut dici—aut ipsi secl. K.

aut odiose (vel invideo) desiderant Atticos Madvig (adv. crit. ii 95). aut nisi Atticem voluerunt dicere Bake. ipsi: an re ipsa vel reapse? 6 ne omissem in

FPO add. emendatores cod. Vatican 1709 et cod. Laurentiani 50, 18 (Heerdegen).

anteferre. For the pres. inf. with rec

cordor, cf. the same constr. with memini 'of a past transaction of which one has

been oneself a witness and which one calls to memory', Madvig. § 408 b, obs. 2; Roby

§ 1372. The rule is, however, more precisely stated by Reid on Lael. 2.

adcommodare. 'I identified him exactly with, found him correspond with, made

him fit exactly into, my ideal pattern of eloquence'. Cf. includere in § 19, de nat.

deor. ii 45 'ad hanc praesensionem notio-
nemque nostrum nihil video quod potius accommodem': me is understood before

this infinitive as before anteferre: it is not expressed, as ego idem has gone before.

eam quam sentiam eloquentiam, the
cogitatio species of § 9. The contrast is the same as that in Juvenal vi 56 'hunc

(poetam) qualem nequeo monstrare et sentio tantum'.

gravior ... callidior ... temperator,
ephiths corresponding to the three genera
dicendi, the grande, tenue et medium.

Demosthenes is unsurpassed, says Cicero,
in all three and is therefore the perfect

pattern of an Attic orator, and the model

which ought to be imitated by all who

either wish to get the credit of having an

Attic style, or are honestly wanting to at

tain that style.—The greater part of the
treatise of Dion, Hal. de Dem. is devoted
to proving that Demosthenes excells all

others in each of the three χαρακτήρας

which are there described as υψήλος, ἐσχύλος

and μετάγχοντων respectively (c. 13 and

33); Quint. xi 3 § 58.

sermo increbruit, de opt. gen. orat. 11

'quarum quoniam nonnullorum sermo iam

increbruit, partim se ipsos Atticem dicere,

partim neminem nostrum dicere'.

The literary feud between Cicero and

some of his contemporaries who professed
to be adherents of the Attic style of ora-
tory and taunted him as a follower of the

Athenian court is thus described by Quinti-
tilian: xii 10 § 12 (M. Tullium) 'tamen et

suorum homines temporum incessere au-

debat ut tumidiorem et Asiam et re-
dundantem et in repetitionibus nium et

in salibus aliquando frigidum et in com-

positione fractum, exultantem ac paene

quod procedit absit, viro mollirem ... § 14

praecipue vero presserunt eum qui videri

Atticorum imitatorum concepierat. haec

manus quasi quibusdam sacrarum initiata ut

alienigenam et parum studiosum devinc-
tumque illis legibus insequebatur.' Cf.

Tac. de or. 18. One of Cicero's own refer-

cences to them is as follows: Tusc. Disp.

II 1 § 3 ... reperiebantur nonnulli, qui nihil

laudarent, nisi quod se imitari posse con-

fiderent, quernque sperandi sibi, eumdem

dane dicendi finem proponerent, et, cum

obruerunt coria sententiarum atque

verborum, ieiunatatem et famem se malle,

quam ubertatem et copiam dicere; unde

erat exortum genus Atticorum, ipsis, ipsis,

qui id sequi se profitebantur, ignorantum;

qui iam continuare, paene ab ipso foro

terris'.

The chief representative of this clique

was Gaius Licinius Calvus (b.c. 82—48)

the friend of Catullus; his style is criti-
cised by Cicero in the Brutus, § 283,

whereupon Brutus is represented as re-

marking: 'Atticam se' inquit 'Calvus

nostro dicit oratorem valebat; inde erat

ista exilitas, quam ille ex industria conse-

quebatur': then follows an excursus on

the Atticists §§ 284—292. On the Atti-
cists of Cicero's time, see Blass, Gr.

Beresamkeit, pp. 130—144 and Momm-

sen H. R. Book V, chap. xii (cf. Intro-
duction, p. xlv).
quidem ipsas magis credo fuisset Atticas; quid enim sit Atticum discant, eloquentiamque illius viribus, non imbecillitate sua metiantur. nunc enim tantum quisque laudat, quantum se posse sperat imitari. sed tamen eos studio optimo, iudicio minus firme praeditos docere quae sit propria laus Atticorum non alienum puto.

Semper oratorum eloquentiae moderatrix fuit auditorum VIII prudentia. omnes enim, qui probari volunt, voluntatem eorum qui audient intuentur ad eamque et ad eorum arbitrium et nutum toto se fingunt et adcomendant. itaque Caria et Phrygia et Mysea, quod minime politae minimeque elegantes sunt, asciverunt aptum suis auribus opimum quoddam et tamquam adipatae dic-

1 quid—discant secl. k. 2 discant cum cond. MP²H: ab hoc discant Bake; discant ab eo P[i]. eloquentiamque illius (cod. Eins.) viribus Bake KP²; cl. ipsius viribus cond. FPO [M0J]: eloquentiaque viribus viribus P¹ (Eos i 405 f.) q ad eamque secl. k. 10 aed. k.: acc. ceteri. 12 tamquam H. adipatae Nonius, adipatum Lambinus; adipale FPO.

discant ab eo was proposed by Piderit, on the ground that otherwise the point of the clause is lost, namely the directing of the Atticists to the orator whom they ought to accept as their highest example. (We should have expected ab illo and not ab eo.) But the addition is unnecessary and is therefore withdrawn by Halm in his revision; the text as it stands contains a still severer stricture on those against whom the passage is directed, implying as it does that these Atticists were even ignorant of the essentials of the Attic style. He accordingly proceeds to instruct them on this point, inf. 'docere quae sit propria laus Atticorum'.

eloquentiamque illius viribus, de opt. gen. orat. 10 'vim eloquentiae sua facultate, non rei natae mentitur'.

§§ 24—32. On the true Attic style, with criticisms on the various models followed by the Atticists of the day.

§ 24. imitari = imitando consequi. Tusc. Disp. 11, 3 quoted above.

moderatrix. 'The eloquence of orators has always found its standard in the judgment (taste) of their audience.' probari. 'to find acceptance' as in 95 and 162, Tusc. Disp. 11, 3 'orationes quas nos multitudinis iudicio probari voceamus.' The juxtaposition of volunt and voluntatem is intentional. But nothing is gained by attempting to preserve the effect of this trick of language in an English translation.

ad...arbitrium...fungunt, de Or. iii 175 'verba nos, sicut moliissimam ceram, ad arbitrium nostrum formamus et finguimus'. Cic. is specially fond of the pleonastic use of pairs of nearly synonymous words. We here have a double verb and a double noun in the same sentence.

§ 25. Caria. Probably a reference to the Carian town of Alabanda, the birthplace of Hierocles and Menecles, orators of the Asiatic school (note on 231). North of this, and reckoned sometimes in Caria, sometimes in Lydia, lay the town of Tralles, where two other orators of the same school were born. namely Dionysokles and Damasos (134).

Phrygia. The rhetorician Caecilius, the friend of Dionysius Halic., wrote a polemical pamphlet kara tavn fwayne as an introduction to his lexicon of Attic phrases. He also wrote on the question tiv diapherei o' Attikos yflos tou' leionou (Blass, Gr. Ber. p. 176, and Jebb, Att. Or. II p. 438).

opinum, 'rich,' 'plump,' opp. to graecitas; inf. 157 opinius, Brut. 271 'doctus Hermagorae praecipitis, quibus...ornamenta non satis opima dicentis', 64 (Lyssias) 'habet certos sui studiosos, qui non tam habitus corporis opinus quam graecitates consequentur, quos valetudo modo bona sit, tenuitas ipsa delectat'. In Aul. Gell. xvii 10 the style of Pindar is characterised as opinum and pingo. Similarly elsewhere various styles of style are discriminated with the help of metaphors borrowed from the human body, its blood, bones, sinews, muscles, &c., see in Quint. x i §§ 33 and 60 (with Mayor's notes)
tionis genus, quod eorum vicini non ita latu interiecto mari Rhodii numquam probaverunt, [Graeci autem multo minus.] Athenienses vero funditus repudiaverunt; quorum semper fuit prudens sincerumque judicium, nihil ut possent nisi incorruptum audire et elegans. eorum religioni cum serviret orator, nullum verbum nunquam H. Gracii—minus post Sauppium (coniect. Tull. p. 7) secl. KIPIST.

and esp. the elaborate comparison in Tac. dial. de orat. 21 ‘oratio autem, sicut corpus hominis, ea demum pulchra est in qua non eminent venae nec ossa numerantur, sed temperatus ac bonus sanguis implet membra et exsurgit toris ipsoque nervos rubor tegit et decor commendat.’

adipatae, ‘fatty’: lit. of greasy food, cooked with overmuch fat: adipatum is found in Juv. vi 630 in the sense of ‘pastry prepared with fat.’ Cf. the metaphorical uses of pinguis and crassus (the latter is not found in this sense in Cic.). Quint. ii 10 § 6 tenuandas adipes.

Rhodii. An undue prominence is here assigned to the Rhodians: Cicero’s partiality for them is mainly due to the fact that his own rhetorical education was in part carried on at Rhodes (146). He even describes the orators of Rhodes as a separate school, side by side with the Attic and Asiatic types. Brut. 51 ‘Asia–tici oratores non contemnendi quidem nec celeritate nec copia, sed parum pressi et nimirum reduntantes; Rhodii saniores et Atticorum similiores’.

This tripartite division appears to be assumed by Cicero and may possibly have been due to some Rhodian rhetorician, unless indeed we are to ascribe its origin either directly or indirectly to Cicero himself. The same division finds its echo in Quintilii xii 10 § 16 ‘antiqua quidem illa divisio inter Atticos atque Asianos fuit, cum hi pressi et integri, contra inflati illi et inanes haberentur; in his nihil superfuerat, illis iudicium maxime ac modus deesse...’§ 17 ‘mihi orationis differentiam fecisse et dicentium et auditantium naturae videntur, quod Attici limati quidam et emuncti nihil inane aut redundans ferabant, Asianae gens tumidior aloqui atque tacitantior veniare etiam dicendi gloria inflata est.’ § 18 ‘tertium mox qui haec dividebat, adiecerunt genus Rhodium, quod velut medium esse atque ex utroque mixtum veluti; neque enim Attica pressi neque Asianae sunt abundantiae, ut aliquid habere videantur gentis, aliquid auctoris. Aeschinem enim, qui hunc exilio delegaret locum intulit eo studia Athenarum, quae, velut sata quaedam caelo terraque degenerant, saporem illum Atticam peregrino miscuerunt. lenti ergo quidam ac remissi non sine pondere tamen neque fontibus puris neque torrentibus turbidis sed lenibus stagnis similes habentur’.

Dionysius, however, writing between the times of Cicero and Quintilian, classes the orators of Rhodes among the unsuccessful imitators of the earlier masters of the art, de Dinarcho c. 8 1‘επερεῖδεν μοι μοι αυτούς διαμαρτύροντες τῇ χάρτῃ έκείνη, καὶ τῇ ἄλλῃ δυνάμει, αὐχενηροὶ τινὲς ἐγένοντο, οί θεογνασία Ροδικαί ἄρσησαν καὶ Αραστεκλὲ καὶ Ψυλάγρων καὶ Μῶλωνα. The Rhodian orators have thus no real claim to be regarded as belonging to an independent school; they are, at the best, eclectic only. (See further in Blass, Gr. Bereds. pp. 3–4, 89–95, or the short sketch in Wilkins’ Introd. to de Oratore p. 45; also supra in Introduction chap. iv.)

Gracie (or Graecia) autem multo minus. This clause is rightly rejected by all recent editors. ‘The inhabitants of Caria, Phrygia and Myisia have been selected as supplying the standard in the case of the orators of the Asiatic school; those of Rhodes for the Rhodian; those of Athens for the Attic. A reference to Greece in general, in contrast to Rhodes and Athens in particular, is therefore out of place.

Athenienses. The Athenian audience is selected as setting the true standard of taste by rejecting the Asiatic, as opposed to the Attic style of oratory.

prudens sincerumque, ‘sensible and sound’, incorruptum et elegans, ‘pure and tasteful in style’. sincerum corresponds closely to incorruptum. Quintilian writes of the sinceram illam sermonis Attici gratiam’ (x 1 § 65); and Cicero speaks in Brut. 36, of the ‘succus et sanguis incorruptus’ of the Attic orators, and ib. 132, of ‘incorrupta quaedam Latinae sermonis integritas’; in de opt. gen. orat. 8, he calls incorrupta sanitas a characteristic of the true Attic style.

religionis, ‘scrupulous taste’. 38 ‘aures
insolens, nullum odiosum ponere audebat. itaque hic, quem praestississe diximus ceteris, in illa pro Ctesiphonte oratione longe optima summissius a primo, deinde, dum de legibus disputat, pressius, post sensim incendens iudices, ut vidit ardentis, in reliquis exsultavit audaciis; ac tamen in hoc ipso diligenter examinante verborum omnium pondera reprehendit Aeschines

4 sensim incendens, iudices Erneste et M; idem defendit Bake. ardentis F1, corrig. F2; ardentis KH.

...religiosas' and Brut. 284 'si quis eoue nec inepte dicent nec odiose nec putide, Attice putat dicere, est recte nisi Atticum probat neminem. insulsitatem enim et insolentiam tamquam insaniam quandam orationis odit; sanitatem autem et integritatem quasi religiosam et verecundiam orationis probat'.

insolens, contrary to ordinary or correct usage. 29 'insolens aut ineptum', Quint. iv 1 § 58 'ex praeeptis veteribus manet, ne quod insolens verbum, ne audacios translatum, ne aut obsoleta vetustate aut poetica licentia sumptum in principio deprehendatur'. Aul. Geliius i 10 'quod a Gaio Caesare in primo de analogia libri scriptum est, habeb epem in memoria atque in pectore ut tamquam scopulum sic fugias inauditu atque insolens verbum' (de analogia ad M. Tullium Ciceronem, see note on § 155). Cf. Guesses at Truth, p. 216 ed. 1866.

odiosum, 'in bad taste', 'offensive'. Cf. oderis in 295, de Or. iii 51 'haec... molesta et putida, ad reliqua aliquanto odiosiora pergamus', Brut. 284 (quoted above), Quint. i 6 § 19 'Augustus quoque in epistulis ad Caesarem scriptis emendat duodecim calidum dicere quam calidum malit, non quis id non sit Latinum, sed quia sit odiosum et ut ipse Graeco verbo significavit, ptelepynov', xi § 33 (of pronunciation) 'omnes impetu et velit annumerare litteris molestum et odiosum'. § 26. praestitisse, § 15. diximus, § 23.

pro Ctesiphonte, the speech utripem Kycosu toto oestovan, one of the greatest masterpieces of Greek oratory. It was translated into Latin by Cicero, together with the speech of Aeschines in prosecution of Ctesiphon. The transplant is lost, but we still possess the face, 'de optimo genere oratorum praefatio': in § 9 of that face he thus refers to his rendering: 'converti ex Atticis duorum eloquentissimorum nobilissimas orationes inter seque contrarias, Aeschiini et Demostheni'.

summissius a primo in the exordium (de Cor. §§ 1—8) where the object of the orator is conciliare, 124 'principia verucunda', de Or. ii 315 'continuo eum qui audit permulcere atque adlicere debet'. summissius is coupled with humilitis inf. 76 and with placidus and lens in de Or. ii 183. a primo, Brut. 158 'a principio'. We have to understand some general verb, such as dixit, from the subsequent special verb exsultavit.

deinde, de Cor. §§ 9—25, in the argumentatio, where the object is docere and probare. pressius 20.

sensim incendens iudices. Pro Caelio 25 'verebar ne illa subsiliter ad criminandum inducat oratio (of L. Herennius) animos vestros sensim ac leni鹊 accende-ret', de Or. ii 188 'non solum tu incendere iudicem, sed ipse ardere', and 190 fin. In the lexicon of Nizolius and in Lewis and Short s.v. sensim, the old vulgar reading incendens is wrongly retained. in reliquis (de Cor. §§ 252—324) in apposition to the previous clause 'post—ardentis'. In the third and only remaining part of his speech, his object is permovere ex inflammare iudices by means of the faces decadit (de Or. ii 205, 209).

exsultavit audaciis. Acad. ii 35 § 7 ac mihi videor nimis etiam nunc agere ieiune. cum sit enim campus in quo exsultare possit oratio, cur eam tantas in angustias, et in Stoicorum dumeta compellimus? de Fin. i 54 'virtutem laus, in qua maxime ceterorum philosophorum exsultat oratio', de Or. iii 36 (Theopomposm) 'exultantem verborum audacia reprimebat' (Isocrates).

diligenter examinante... pondera, carefull as he was in weighing and balancing all his words'; de Or. ii 159 'ad ea probanda, quae non aurificis statera, sed quadam populari trutina examinantur', pro Planc.79 hoc meis ponderibus examinabo', cf. examen, Persius i 6, v 100, Plin. Ep. ix 26.

Aeschines contra Ctes. § 166...ov με-υνθηδ' αδρυ τα μιαρα (Cicero's arma) και απιθανα (odiosa) φηματα, α τοιο ποιο...
quaedam et exagitat illudensque dura, odiosa, intolerabilia esse dicit; quin etiam quaerit ab ipso, cum quidem eum beluam appellat, utrum illa verba an portenta sint; ut Aeschini ne Demosthenes quidem videatur Attice dicere; facile est enim verbum 27 aliquod ardens, ut ita dicam, notare idque restrictis iam animorum incendiis irridere: itaque se purgans iocatur Demosthenes: negat in eo positas esse fortunas Graeciae, hocine an illo verbo

κινάδος in the original passage is generally interpreted ‘fox’; but Cic. here gives it the sense found in Democ. ap. Stob. 44 § 18 peri κινάδων kai ἐρπτετων, cf. Schol. on Ar. Nub. 447 οι δὲ πάν μὲν θηρίων κινάδος ἄξιον καλλιεργεί. Aesch. calls Dem. a θηρίου in a subsequent passage (§ 182), as well as on a later occasion at Rhodes (Plin. Ep. ii 3).

§ 27. facile est enim, i.e. we need not be surprised at Aeschines finding fault with Dem., for it is easy to carp at a glowing expression, which was quite in keeping while the feelings of the audience were kindled by the orator’s eloquence, but which seems turgid and ridiculous when criticised in cold blood. The flaming phrase then becomes what the Greek rhetoricians call ψυχων. Cf. Ar. Rhet. iii 7 § 10 where the orator is only allowed to use poetic language όντων έχει ήδη τούτο κινάδως και τοπογραφήνθηκα της ενδυναμίης έπαθέντα ψυχίων. Cf. infra 99 ‘non præparatis auribus inflammare rem’.

The tone of Cicero’s apology for Dem. suggests that he may be thinking of similar strictures on himself: Tac. dial. de or. 18 ‘satis constat ne Ciceroni quidem obrectatoribus defusisse, quibus inflatus et tumens nec satis pressus sed supra modum exultans et superfugus parum est et partim Atticus videtur’.

negat etc. De Cor. § 223 πάντων γάρ παρά τούτο (οὐχ ὅσοι;) θέτοντες τά τῶν θελήσων, τι τούτο τίρα ἄλλα μή τούτου διελέξθην ἐγώ, ἡ δευτερὶ τῆς κείμεν, ἄλλα μή δευτερα παρηγορεί. It was the present passage of Cicero rather than the original words of Dem., that were in the minds of SS. Ambrose and Augustine when they wrote as follows: Aug. in Cresconiium ii § 2 Demo-
Ciceronis

[VIII 27—

usus sit, huc an illuc manum porrexerit. quonam igitur modo audiretur Mysus aut Phryx Athenis, cum etiam Demosthenes exagitetur ut putidus? cum vero inclinata ululantium voce more Asiatico canere coepisset, quis eum ferret aut potius quis non iuberet auferri?

Ad Atticorum igitur auris teretes et religiosas qui se adcom-IX

1 hucine an illuc e coniectura P.


sthenes, clarissimus oratorum, quibus verborum tanta fuit cura, quanta rerum auctoris nostris, cum tamen ei nonullam locutionis insolentiam obiecisset Aeschi-nes, negavit ille, in eo positis esse fortunas Graeciae, illame an illo verbo usus fuerit et huc an illuc manum porrexerit'. Ambr. in Lucam ii § 42 'orator...negat in hoc positis esse fortunas Graeciae, hoc an illo verbo usus sit, sed rem spectandum putat'. These quotations supply us with earlier evidence as to Cicero's text than any that we possess in the MSS of the Orator which in this passage are obviously corrupt.

Cicero's rendering is clear, but not very close. παρά τούτο is 'in consequence of this': 'For it is entirely on this (don't you see?) that the destinies of Greece are depending, on whether etc.'

quonam igitur etc., an illustration of Ath. fronditus repudiavorunt in § 25. The pleader of the case πρὸς Πιδαντέων (Dem. Or. 37 § 52, 55) apologizes for his δάλλατος, and a similar tribute to the sensitiveness of an Athenian audience is paid by a My-tilenean in Antiphan, de Caede Herodis, Or. v. 5 (δέω τι γνώσθη αμύνο, συνγρήγοντα ἔχειν).

Mysus...Phryx, referring to Phrygia and Myopia in § 25. The corresponding word to Caria, which is also mentioned there, would have been Car, which Cicero uses in quoting a Greek proverb in pro Flacco 65 in Carae, but which is here omitted, possibly on grounds of euphony. Mysus and Phryx are at any rate more familiar to the Romans than Car; and, for purposes of illustration, the two selected are sufficient.

exagitetur, § 26. putidus, 'affected', de Or. iii 41 'nolo exprimis litteras putidus, nolo obscursce neglegentius', and 51 mo- lesta et putida...odiosiora, Brut. 284 'qui nec inepte dicunt nec odiose nec putide' (quoted already on § 25).

cum vero etc. 'If however he had once begun with low and lamentable tone to descent in the Asiatic strain.'

inclinata. From the lit. sense 'bent down', 'sunken', we have the special ap-
modant, ei sunt existimandi Attice dicere: quorum genera plura sunt; hi unum modo quale sit suspicantur; putant enim qui horride inculteque dicat, modo id eleganter enucleateque faciat, eum solum Attice dicere. errant, quod solum; quod Attice, non falluntur: istorum enim iudicio, si solum illud est Atticum, ne Pericles quidem dixit Attice, cui prius sine controversia deferebantur; qui si tenui genere uteretur, numquam ab Aristophane poetâ fulgere, tonare, permiscere Graeciam dicitus esset. 

2 ii H. 7 nuncquam H.

who adapt themselves to the scrupulous delicacy of the Attic ear, &c. teres, lit. smooth and well-turned, thence 'graceful', 'elegant', 'delicate', 'refined', metaphorically applied to language de Or. iii 199 'oratio plena quaedam sed tamen teres' (of the Asiatic style); and, as in this passage, to critical ears, de opt. gen. orat. 11 'si teretes aures habent intellegensque iudicium' (of the Atticists). Quint. xi 3 § 64 applies it even to the voice, which should be in 'disputatibus teres'. For religiosiss, cf. 25.

genera plura, emphatic. Brut. 285 'quia sunt in Atticis alia alis meliora, videant ne igne et gradus et dissimilitudines et vitam et varietatem Atticorum. 'Atticos', inquit, 'velo imitari.' Quos? nec enim est unum genus'.

in the Atticists of Cicero’s day. horride, 30, opp. to nitide; inculta, 36; 'in an unelaborated and unpolished style'.

elegantem enucleateque, either 'tastefully and clearly' (of expression), or more probably 'with discrimination and precision (of thought)'. The word elegans is not limited in sense to grace of expression, but is also often applied to clearness of thought, de Fin. ii 9 § 26, 'divis ineleganter, 'illogically', ib. iv 10 § 24 popolaria is contrasted with elegantiora 'more scientific' (Nagelsbach, Stil, § 2, 1 p. 20 ed. 1876). enucleate, lit. 'with the kernel picked clean out of the husk', hence 'clearly', 'plainly', 'pitily', here perhaps 'precisely'. De Or. iii 32 (of the oratory of Antonius) 'accre, acutum, enucleatum', Brut. 35 (of the speeches of Dem.) 'nihil subtiliter dici, nihil presse, nihil enucleate, quo fieri possit aliquis limatus', 115 (dixit Q. Mucius) 'enucleate ille quidem et pollicet', but without nisi and copia; part. orat. 57 'nesc quidquam in amplificatione nimir enucleandum est', inf. 91.

§ 29. quod solum, 75, 83. praeae, 18. uteretur, an idiomatic use of the impf. subj., where we should expect the plupf. The impf. puts the supposition more vividly before us. See Madv. § 347 b obs. 2. The plupf. would have been used, had Cicero been referring to any single occasion on which Pericles spoke; the impf. refers to the whole course of his oratory.

Aristophane, Acharn. 530 ἀτείθεν ὄργη Περικλῆς οὐδόπως ὕπραπτεν, ἢβρατε, ἀυνεκά τήν Ἑλλάδα. In the present passage Cicero originally ascribed this quotation to Eupolis. His attention was drawn to this slip of memory by Atticus to whom he replies as follows (ad Att. xii 6, 3) "Chreme, tantumne ab re tua est oti tibi", ut etiam Oratorem legas? specte virtute! mihi gratum, et erit gratius, si non modo in libris tuis, sed etiam in aliorum per librarios tuos Aristophanem reposueris pro Eupolii. The mistake doubtless arose from there being a similar passage in Eupolis vaguely ascribed to the veteres comici by Crassus in de Or. iii 138, and expressly assigned to Eupolis himself in Brut. 38, 59. The passage of Ar. is also alluded to by Quint. ii 16 § 19 'non locui et orare sed quod Perici contigit, fulgurare ac tonare'. Both are combined in ib. xii 10 § 65 'hanc vim et celeritatem in Pericle miratur Eupolis, hanc fulminii bus Aristophanes comparat', ib. § 24. The iambic line from Aristophanes is purposely rendered by a Latin senarius; ffolgure is probably meant to have its penultimate short, as in Lucilius and Lucretius (v 768, 1095, vi 160 &c.), and twice in Virgil (e.g. Aen. vi 826). Cf. fervere.

The same passage of Aristophanes is quoted in Plin. Ep. i 20 § 19 with the comment: 'non enim amputata oratio, et absessa, sed lata et magnifica et excelsa tonat, fulgurat, omnia denique perturbat ac miscet'.

S.
igitur Attice venustissimus ille scriptor ac politissimus Lysias, quis enim id possit negare? dum intellegamus hoc esse Atticum in Lysia, non quod tenuis sit atque inornatus, sed quod [non] nihil habeat insolens aut ineptum; ornate vero et graviter et copiose dicere aut Atticorum sit aut ne sit Aeschines neve Demosthenes. Atticus. ecce autem aliqui se Thucydidios esse profitentur, novum quoddam imperatorum et inauditum genus; nam qui Lysiam secuntur, causidicum quendam secuntur, non illum

3 [non]: omnino st; sane? Reid. 5 Atticum sit Bake. 7 imperatorum: oratorum Bake; secl. K; cf. de Or. iii 175 et supra 23. 8 sequuntur ceteri.

venustissimus...ac politissimus Lysias. Lysias was the favourite model of the Atticists of Cicero’s time, a distinction to which he was fully entitled by the purity and lucidity of his diction and the simplicity and naturalness of his style. Brut. 64 ‘(Lysias) habet certos sui studiosos, qui non tam habitus corporis opimos quam gracilitates consequentur; quos, valetudo modo bona sit, tenuitas ipsa delectat,—quamquam in Lysia sunt saepe etiam laceri, sic ut fieri nihil possit valentius; verum est certe genere toto strigioser—sed habet tamen suos laudaturos, qui hac ipsa eius substitute admodum gaudent’. De opt. gen. orat. 9 ‘imtemur, si potuerimus, Lysiam et eius quidem tenuitatem potissimum. est enim multis locis grandior, sed quia et privatia ille plerasque et eas ipsas allis et parvarum rerum causulas scriptis, videtur esse ieiunior, cum se ipse consulto ad minutarum causarum genera limaverit’. Quint. xii 10 § 21 ‘nihil falli multum videntur qui solos esse Atticos credunt tenues et lucidos...nam quis erit hic Atticus? sit Lysias; hunc enim donec pertinentur istius nominis modum’. De Or. iii 28, his characteristic is subtilitas, ib. i 231 he is called ‘disertissimus orator’, in Brut. 35 ‘egregie subtilis scriptor atque elegans quem iam prope audeas oratorem perfectum dicere.’ Dionysius gives us a detailed criticism of his style, describing it as being distinguished for τὸ πρὸς (de Lysia 9). Quint. writes of his ‘dicendi textum tenue atque raram’ (ix 4 § 17), and sums up his merits thus in x i § 78 ‘Lysias...subtilis atque elegans et quo nihil, si oratori satis sit docere, queras perfectius: nihil enim est inane, nihil arcessitum, puro tamen fonti quam magno flumini proprius’. (See further in Blass, Att. Beredamkeit, 1 pp. 374—414 and Jebb’s Attic Orators 1 pp. 158—198, and cf. Introd. p. xiii—xvi.) insolens. 25. ineptum. ‘wanting in taste, or tact’. 226, Brut. 207, 284 ‘si quis eos, qui nec ineptae nec odiose nec putide, Attice putat dicere, is recte nisi Atticum probat neminem’, 315 ‘si nihil habere molestiarum nec ineptiarum Atticum est’, and esp. de Or. ii 17 where the ineptus is thus defined: ‘qui aut tempus quid postulet non videt aut plura loquitur aut se ostentat aut eorum quibuscum est vel dignitatis vel commodi rationem non habet aut denique in aliquo genere aut inconcinus aut multus est, is ineptus esse dicitur’.

§ 30. ecce autem, a phrase of sudden transition, like ‘ecce tibi est exortus Isocrates’ in de Or. ii 94,—here used with a touch of satire. ‘Well, what next! why here are some who make themselves out to be imitators of Thucydides, quite a novel and unheard-of set of ignorant people’. Thucydides, Brut. 287, ‘Thucydidem, inquit, imitamur’. For the form of the word cf. Democritos in de Or. i 42 (ed. Wilkins) where for -ius as the Latin equivalent to -eis a reference is given to Kühner on Tusc. i 34 § 82; see Madvig, on de Fin. v 6 § 16. Probably the only other place in which the adj. Thucydideus occurs is the parallel passage in de opt. gen. orat. 16 (quoted below in note on forensi).

causidicum. The imitators of Lysias are right as far as they go, he is at any rate a pleader and may therefore serve as a model for students of oratory. All the genuine speeches of Lysias now extant (25 in all) belong to the forensic class. In the epideictic and deliberative classes he is now represented only by one fragment in each, unless we include the ἄροι ἐπορίς in Plato’s Phaedrus.—illum qui dem 13. amplium, 20 and 97. subtilem 20.
quidem amplum atque grandem, subtilem et elegantem tamen et qui in forensibus causis possit praecellere consistere; Thucydides autem res gestas et bella narrat et proelia, graviter sane et probe, sed nihil ab eo transferi potest ad forensim usum et publicum: ipsae iliae contiones ita multas habent obscuras abditasque sententias, vix ut intelligantur; quod est in oratione civili vitium vel maximum. quae est autem in honemibus tanta per-

1 supetem H. 2 et quid MOKJH cum codicis Vatic. 1709 manu tertia: nec qui FPO Eins. Vit. (Stangl, qui coniecturam nec qui...non possit commemorat).

possit praecellere consistere, 'can hold his ground famously;' consistere, often used of athletes and soldiers; for the metaphorical use cf. 98, and (with Mayor) pro Cæc. § 59 'defendens honores coactos non suisse et verbo quidem superabris, me ipso judice; re autem ne consistent quidem ullo judice'.

Thucydides, Brut. 287 'Thucydidem, inquit, imitamur. Optime, si historiam scirebim, non si causas dicere cogitatis. Thucydides enim rerum gestarum pro-nuntiatar sincerus et grandis etiam fuit; hoc forensae concertatorium judiciale non tractavit genus. orationes autem quas interposuit (multae enim sunt) eae ego laudare solet; imitari neque possim, si velim, nec velim fortasse, si possim...si posterius suisset, multo maturior suisset et mitior', ib. 29; de opt. gen. 15 'sed exorit Thucydides—eius enim quidam eloquentiam admirantur; id quidem recte; sed nihil ad eum oratorem, quem quaeiri-mus. aliud est enim explicare res gestas narrando, aliud argumentando criminari crimine dissolvere; aliud narratione tenere auditorum, aliud concitare'. De Or. ii 56 'ita creber est rerum frequentia, ut verborum prope numerum sententiarum numero consequatur, ita porro verba est aptus et pressus, ut necias, utrum res oratione an verba senten-tiis illustrentur: atqui ne hunc quidem, quamquam est in re publica versatus, ex numero accepimus eorum, qui causas dic-titarunt' (ib. 93). Quint. x i § 73 'densus et brevis et semper instans sibi Thucydides'. Cf. p. xiv.

forensem. De opt. gen. 16 'si quis erit qui se Thucydidio genere causas in foro dicturam esse profiteatur, est abhorrebit etiam a suspitio eis quod versatur in civili et forensi'. Dionysius Hal. iud. de Thuc. 55 ad fn. (quoted by Goeller &c) ouv' ekballoven ek tov dikaiaitnorov kal tov ekklysiws apostas tnv oukoukibnou leixin oto akhthon ouv' omolgothen to dianep-matikon mevros autws plen dylgon pauv theuma tovs exheis, kai elas pases eivai tas xreias edethn to de dymagenoron ouv' apwan elas miwmwv epitheoion eivai, all' bow estin autou mecor, gnwsthvai me vev akasw anwhronous euroron, katakeusathvai 8' ouv' apaxi ouv' dovanvov.
CICERonis [IX 31—

versitas, ut inventis frugibus glande vescentur? an victus homi-
num Atheniensium benefici excoli potuit, oratio non potuit? quis porro umquam Graecorum rhetorum a Thucydide quicquam
duxit? ‘at laudatus est ab omnibus.’ fator; sed ita ut rerum
explicator prudent, severus, gravis; non ut in iudiciis versaret,
causas, sed ut in historis bella narraret, itaque numquam est
32 numeratus orator; nec vero, si historiam non scripisset, nomem
 eius exsacte, cum praesertim fuisset honoratus et nobilis. huius

3 unquam H. 5 non ut—itaque secl. K. 6 nunquam H. 8 ante
cum parum (vel cum praesertim parum) fuisset nequiquam conceit H.

μὲνων ἐπὶ βελτίωνα εἴρηται ἡ παρομοία. ἔπειθά τοῦ ἄρχαῖον οἱ ἄθρωποι βαλάνιος
δρῶν τρεφόμενοι, ὡστερον εἰρεθείη τῇ Ἰμπύρτῳ καρπῶν ἐχρήσαντο (Eustath. on
Odys. Τ 156 p. 1859, 40 says οτί τῶν μνημείων φασὶ καὶ ἀυτῶν ἑβδομῶν, ὡστε-
ρον δέ καὶ λόγῳ τι εὐρύτων). It may, however, be noticed that Θὰ δρῶν does
not mean ‘We have enough acorns,’ ‘we are content with the hard food we
have and do not care for any better,’ in which case it would exactly describe the
attitude of the imitators of Thucydides; but ‘Enough of acorns!’—implying that as
soon as better food can be had, a ruder diet palls upon us and is at once laid
aside. The latter is what ought to happen, but does not in the case of these represen-
tatives of a retrograde movement, and an antiquated taste, in matters of style.

glandae, for the sing. cf. Verg. Georg. 1 8 ‘Chaoniam pingui glandem mutavit
arista’. Similarly abstinere fasa, Madv. § 50 obs. 2. This collective or generic
use of the singular, cf. (with Reid) sacrae in rosa; rotiae in rosa (Fin. ii 62); and
Liv. v 52 § 2 lugula.

an, Madv. § 453, Roby § 2255, inf. 109,
144. victus, a common topic among the
praises of Athens. Plat. Menex. 323 E μόνα γάρ (ὅδε ἡ γῆ)...καὶ πρῶτη τροφὴ
ἄθρωτειαν ἔχει τῶν πυρῶν καὶ κρι-
θῶν καρπῶν, Isocr. Paneg. §§ 28—31 tovs
καρπῶν of τοῦ μὴ ὁμοίου χαὶ αὐτῶν
ἀγενναίος, Cic. pro Flacco 62 ‘adosunt
Athenienses unde humanitas doctrina re-
ligio fruges iura leges ortae atque in
omnes terras distributae putantur’.

According to an ancient legend, Tri-
ptolemus, the favourite of Demeter, and
the inventor of the plough and of agri-
culture and of the civilisation that arose
from it, first sowed barley in the Rharian
plain near Eleusis (Paus. i 38 § 6), and
thence spread the cultivation of grain all
over the earth (Dict. s.v. Triptolemus).

rhetorum, not ‘orators,’ but ‘rhetori-
cians,’ theoretical writers on rhetoric; de
Or. i 84 ‘eos qui rhetores nominantur
et qui dicendi praecipua traident’. Among orators Demosthenes was, accord-
ing to Dionysius and other later writers,
especially indebted to Thucydides, Dion.
de Thuc. 52 f. ἐγγέγραφον μὲν οὖν ἄρ-
χαλων...Οἰκονομὸν μικρὴν...οὐδὲν
...ἐπιστήμων δὲ ἄνθρωπον οὖν. (See
however, A. Schafer, Dem. u. s. Zeit.
1 283—4, 288—9). Of rhetoricians be-
fore Cicero’s time, his remark (so far as
can now be ascertained) is perfectly true.
The historian is never quoted in the
Rhetoric of Aristotle or in the Rhet.
ad Alexandrum. After Cicero’s time, the
rhetoricians supply us with frequent cri-
critics on the style of Thuc. e.g. Dionys.
Hal. ad Cr. Pompe. c. 3, de Thuc. and
ad Ammæum Ep. 11; and Hermogenes
περὶ ἰδίων 11 p. 422 (Spengel Rhet. Gr.).
‘The references to Thuc. in Walz rht.
Gr. ind.’ (as observed by Mayor on Quint.
x 1 § 33) ‘occupy a whole column.’ In
the criticisms of Dionysius praise and
blame are blended together, with an un-
due proportion of the latter, his object
being (like that of Cicero in the present
passage) to attack the blind admirers and
unintelligent imitators of the historian’s

fator; sed, 143. ita (laudatus est) ut
§ 32. cum praesertim, ‘and that
although,’ 99, de Fin. ii 8 § 15 ‘recte...

negat umquam bene cessasse Gallonium;
recte, miserum, cum praesertim in eo
omne studium poneret’ (see Madvig’s
note), Phil. ii 64 ‘inventus est nemo
praeter Antonium, praesertim cum tot
essent...qui alia omnia auderent’ (with
Mayor’s note). Roby § 1732.

...honoratus, of holding public office,
= honoribus functus. De Or. ii 56 (Thuc.)
‘ quamquam est in re publica versatus’
tamen nemo neque verborum neque sententiarum gravitatem imitatatur; sed, cum mutila quedam et hiantia locuti sunt, quae vel sine magistro facere potuerunt, germanos se putant esse Thucydidas. nactus sum etiam, qui Xenophonis similis esse se cuperet, cuis sermo est ille quidem melle dulciorem, sed ad

forensi strepitu remotissimus.

Referamus igitur nos ad eum, quem volumus, incohandum et ea quidem eloquentia inconditum, quam in nullo cognovit

2 quae: quod mavult H (st). 7 igitur nos cum codd. OH: nos igitur post
8 ea quidem post Kayserum JP2; ea demum Ernesti et Seyffert (Zeitschrift f. d. G. W.
1861 i p. 61 ff) st; ea Bake: eadem cum codd. M OP1; eadem (fortasse ea demus) H.

We learn from the historian himself that he was στρατγας των ειρι Θρακης (iv 104).

nobilis, Brut. 43 'summo loco natus summosque vir'. His father Oloros was
a near relative of the Thracian chiefest of that name, whose daughter was the
wife of Miltiades.

mutila quedam et hiantia, 'a few curt and incoherent phrases.' 178, 'mutila quedam et quasi decurtata'. Quint.
X I § 25 'dicendi legem putant ut deteriorea imimentur (id enim est facilium) ac
se abunde similes putent, si vitia magnorum consequantur'. Dr Reid suggests that
hiantia rather means 'dislocated', with yawning chasms where there ought
to be connecting links.

germanos, 90, 'each of them thinks himself a thorough (downright, regular)
Thucydidus.' De Or. II 160 'hos germanos, huius artis magistros', ad Att. iv
§ 3.

Xenophonis similis. Brut. 112 'at
Cyri vitam et disciplinam (ad Quint. fr. I
§ 23) legunt, praecelam illam quidem, sed neque tam nostris rebus aptam nec
tamen Scauri laudibus (alluding to his speeches and autobiography) antepo-
nendam'. Piderit suggests that in the
text Cic. may be making a sly allusion to
Brutus himself; but if Brutus is meant,
Cicero would surely have said more than
he does, and we should have expected
some hint of this partiality of his in the
above passage from the Dialogue of
Claris Oratoribus, where one of the inter-
locutors is Brutus himself. Apart from
this, Xenophon was a model of scarcely
sufficient purity in Attic style to win the
admiration of so strict an Atticist as

melle dulciorem, inf. 62. Suidas, Ξενο-
φων 'Αττικη μελίτα επωνυμίητο. de Or.
II 58 'leniore quedam sono est usus, et

qui illum impetum oratoris non habeat,
vehemens fortasse minus, sed aliquanto
tamen, ut mihi quidem videtur, dulciorem'.
(Cf. Mure Gk. Lit. v 261, quoted by
Wilkins).

a forensi strepitu, de Or. II 55 'apud
Graecos autem eloquentissimi homines
remoti a causis forensibus...ad historiam
scribendum maxime se applicaverunt'
(Herod., Thuc., Philistus, Theopompos,
Ephorus, Xenophon, &c.).

§ 33. At this point begins the TRAC-
tatio (§§ 33—236) which is connected
with the general Introduction (§§ 1—32)
and with the subsequent treatise, by
a special introduction of its own. This
special introduction begins (§§ 33—35)
with renewed reflections on the formidable
character of the undertaking, which has
been entered upon from regard to Brutus,
now absent in Cicalese Gaul, and with
other personal references to the circum-
stances in which the work has been composed.

§ 33. incohandum, 'sketch in outline',
modestly implying that only an approxi-
mate admiration is possible; Brut.
126 (of Gaius Gracchus) 'praecelare in-
cohata multa, perfecta non plane': de
Fin. IV 13 § 34 'Phidias potest a primo
instituere signum ique perfecere, potest
ab alio incohata accipere et absolvere'.
The spelling of the word varies in the
ms., incohare is supported by Monum.
Ancyr. IV 15, 6, cf. 'Ribbeck Proll. in
Verg. p. 122 and Roscher in Curtius
Studien 11 148' (referred to by Wilkins
on De Or. I 5 'incohata ac rudi'). See
also Corssen's Aussprache 1 109 and
Wagner's Orth. Verg. p. 440. Dr Reid
remarks that the mss of Cic. are against
inchoare, giving for the most part incoa
or incohare (see Reid on Acad. i 9).

ea quidem. The manuscript reading
eadem, defended by Orelli as meaning
Antonius: magnum opus omnino et arduum, Brute, conamur; sed nihil difficile amanti puto: amo autem et semper amavi ingenium, studia, mores tuos; incendor porro cotidie magis non desiderio solum, quo quidem conficior, congressus nostros, consuetudinem victus, doctissimos sermones requires tuos, sed etiam incredibili fama virtutum admirabilium, quae specie disposita prudentia coniunguntur. quid enim tam distans quam a severitate comitas? quis tamen umquam te aut sanctior est habitus aut dulcius? quid tam difficile quam in plurimorum controversiis diiudicandis ab omnibus diligi? consequeris tamen, ut eos ipsos, quos contra statuas, aequos placatosque dimittas;

m much the same as ea ipsa, is less satisfactory than Kayser's correction. 

**informandum, 37; Antonius, 18–19.** magnum opus...et arduum, 76. Augustine, who quotes the *Orator* elsewhere (cf. note on § 27) has a reminiscence of this passage in the preface to his *De Civitate Dei*, ‘magnus opus et arduum, sed Deus adiutor nostrae est’. omnino, ‘doubtless,’ followed here by sed as in De Sen. 45, by sed tamen ib. 28, by autem in De Am. 98; the adversative particle is left out, ib. 69.

**amanti**, the English idiom prefers the abstract expression: ‘love (or friendship) knows of no difficulties.’ We have a reminiscence of this passage in Hieronymus, ep. ad Eustochium xxii 40 (quoted by Heerdegem) ‘nihil amantibus durum est, nullo difficili cupienti labor est’. Pope Pluton II writing in 1462, forty years after the discovery of the codex Laudensis, has: ‘facem portabat amor et nihil erat amanti difficile’ (*commentariaii* p. 198 ed. 1614).

porro, either ‘moreover’ or (better perhaps) to be taken with cotidie, ‘on and on,’ ‘as time goes on,’ as in Catull. 45, 3 ‘ut te perdite amo atque amare porro omnes sum asidui paratus annos’ (quoted by Peter-Weller, &c.).—‘As time goes on, my heart grows warmer day by day, &c.’

With the sense ‘on and on,’ Dr Reid prefers taking it with the verb, adding that this sense is not uncommon in Terence as Andr. prole. 20. cotidie is often combined with magis and the like in Cicero’s letters (ad Att. v 7 and 9); also in Phil. i 2.

desiderio...requirens. Tusc. Disp. 1 36 § 87 ‘triste...nomen ipsum carendi, quia subicitur haec vis: habuit, non habet; desiderat, requirit, indignat’. *consuetudinem victus*, Caes. B. G. i 31.

**incredibili**—an incidental touch of satire on the extortions frequently practised by Roman governors on the provincials under their rule. That, even in Brutus, the same instinct was strong, is proved by the exorbitant interest exacted by him six years before from Ariobarzanes, and from the Salaminians of Cyprus (ad Att. vi 1). Cf. p. liv.

**qua specie dispares prudentia coniunguntur,** which, though apparently incompatible, are by sound sense practically reconciled. *De Am. 47* ‘specie quidem...sed reasse’.

Dr Reid thinks there is a reference to the Stoic theory of the *anaxakolouthia* of the virtues; whereby he who has one, has all. Brutus may have learned this piece of Stoicism, like so many others, from Antiochus. *prudentia* will then (as occasionally elsewhere in Cic.) be the equivalent of *philosophia*.

§ 34. quid tam distans, sc. ab alio; for the incompleteness, cf. Fin. ii 13 with Madvig’s n. (Reid). *severtitate*. For the general sense, cf. Tacitus Agr. 9 ‘nec illi quod est rarisimum, aut facilitas auctoritatem, aut severitas amorem deminuit’. *sanctor*, ‘more upright’; de Or. 1 229 [of Rutilius] ‘cum esset ille vir exemplum inocentiae cumque illo nemo neque integer esset in civitate neque sanctior’. *dulcius*, ‘more genial.’ *aequos placatosque*, ‘on friendly terms of satisfaction.’
itaque efficis, ut, cum gratiae causa nihil facias, omnia tamen sint gratia, quae facis. ergo ex omnibus terris una Gallia communi non ardet incendio; in qua frueris ipse † te, cum in Italiae luce

2 ex KJP cum correctore codicis Laurentiani 50, 18: om. FPO; in H collato de Or. i 196 ‘(patria) quae una in omnibus terris,’ 3 frueris ipse te: cum frueris te vix in eodem sensu ac delectaris dici possit, scribendum fortasse aut frueris quie te, aut frueris ipse virtute tua collato Brut. § 331 ‘te tua virtute cupimus,’ et tamquam in Italiae luce Bake; qua frueris ipse et tamquam &c. Nixon. cum non in It. Schenkl; cum pariter atque in It. ? Stangl.

gratiae causa...grata, ‘though you do nothing from motives of favour, all that you do is favourably received;’ or (more freely) ‘the result is that, without doing anything from motives of partiality, you find every one partial to all that you do.’ The character of Brutus is thus sketched by Plutarch c. 6 (after quoting Caesar’s remark of Brutus qui fugit est valde est), ‘The earnest character of Brutus, and his disposition not to listen unadvisedly nor to every one who asked a favour, but to act upon reflection and principle, made his efforts strong and effective towards accomplishing whatever he turned to. But towards unreasonable prayers he was immovable by flattery; and to be overcome by those who impudently urged their suit, which some call to be shamed out of a thing, he considered to be most disgraceful to a great man’ (from Long’s trans.). The text is quoted by Ammianus Marc. xxvii 9 § 10 ‘quod laudando Brutum Tullius refert, ut cum nihil ad gratiam faceret, omnia tamen gratia viderentur esse quae faciabatur’ (Heerdegen).

ergo, while all the Roman world is ablaze with the civil war between Caesar and the remnant of the party of Pompey, Gallia Cisalpina is alone untouched by the flames. Cicero ascribes this result to the excellent administration of Brutus, and thereby (as is well pointed out by Piderit) pays Caesar the compliment of having made an admirable choice in appointing Brutus proconsul. This took place in the year 46 B.C. Plutarch (immediately after the passage already quoted) describes his administration as follows: ‘When Caesar was going to cross over to Libya against Cato and Scipio, he intrusted Brutus with Gallia on this side of the Alps, to the great good fortune of the province: for while the other provinces, through the violence and rapacity of those who were intrusted with them, were harassed like conquered countries, Brutus was to the Gauls a relief and consolation for their former misfortunes; and he put all to Caesar’s credit’ (Long).

in qua frueris ipse te. Mr Nixon, who finds himself unable to accept this as good Latin for ‘where you enjoy yourself’, proposes to strike out in and te and to follow Bake in altering cum into et tamquam. The sense would then be: ‘a province which even you enjoy (as well as its inhabitants do your government), and where you find a second Italy’. I am unable to find any parallel to the use of fruar in the text; possibly we should read ‘frueris ipse tua virtute’, or ‘virtute tua’. In the Brutus, which was written early in 46, when Brutus would be on the point of leaving Rome for his province, Cic. says to his friend: te tua frui virtute cupimus (§ 31). The province is now affording him an ampler field than any he could enjoy at Rome, for the exercise of his virtus; and in that exercise he is now reaping his reward.

Italians. Gallia Cisalpina is often included in this designation, e.g. in Caesar, B. G. i 10, ii 35, v 1, vi 44, vii 1, 6, even before the whole of it had received the Roman citizenship. The part north of the Padus received the civitas through Caesar in B.C. 49. The Cispadane Latin communities had already received it by the lex Pompeia of B.C. 89, which had also given the Latinitas to the Transpadane. The province of Gallia Cisalpina was abolished after Philippi, in B.C. 42.

Cicero here emphasizes the word civitatem, as it was an extremely exceptional thing for a proconsul of a province to have Roman citizens under his authority (Jahn). Cf. Dio Cass. xii 36, Tac. Ann. xi 24 ‘Transpadani in civitatem recepsti’; Merivale H. R. i 18, 234 ed. 1865.

inve, here of the broad daylight of public life in Italy; ad Quint. fr. i 1 § 9, ‘istam virtutem...non latere in tenebris neque esse abditam, sed in luce Asiae, in oculis clarissimae provinciae atque in auribus omnium gentium ac nationum esse positam’; ad Fam. ii 12 (to M. Caelius) ‘urbe m, urbem, mi Rufe, cole et in ista luce vive: omnis peregrination...obscura et sordida est eis, quorum industria Romae
cognoscis versarisque in optimorum civium vel flore vel robere. iam quantum illud est, quod in maximis occupationibus numquam intermittis studia doctrinae, semper aut ipse scribis aliquid aut me vocas ad scribendum! itaque hoc sum adgressus statim Catone absolvo; quem ipsum numquam attigissem, tempora s

2 quanti Reid coll. de Sen. 49, Parad. 51 et Acad. ii 129. maxunis H.
nunquam H. 4 adgressus K: agg. ceteri. nunquam H.

potest illustris esse'; Manil. 7, 'in Asiae luce versari'; de Sen. 12 'in luce atque in oculis civium'.

flores...robes. The flower of youth and the strength of manhood. The words are repeatedly contrasted with one another by Livy, c. g. xxxvii 24 'omne quod roboris, quod floris fuerit'; xxxvii 12 § 7 'quod floribus, quod roboribus, in juventute fuerat, amiserant'; xl 6 'Perseus iam tricesimum annum agens. Demetrius quinquennio minor, medio juventae robose ille, hic flore'.

studia. In the Brutus (22) Cic. praises his singularia industria and (ib. 332) his perennis studia. Plut. Brut. 4, 'During the campaign, all the daytime when he was not with Pompeius, he was employed about study and books; and not only at other times, but also before the great battle' (of Pharsalia)...when 'he kept on writing till evening-time, making an epitome of Polybius.' Similarly afterwards, in the campaign that ended at Philippi, ib. 36, 'when he had taken a short repose after eating, he employed the rest of the night on affairs of urgency,' after which 'he would read a book till the third watch'. (Long's tr.). Cf. Quint. x 7 § 27 'studendum vero semper et ubique, neque enim fere tam est ullus dies occupatus, ut nihil lucriviae, ut Cicero Brutum facere tradit, operae ad scribendum aut legendun aut dicendum rapil aliquo momento temporis possit.'

me vocas ad scribendum. An allusion, among other things, to the de Virtute, dedicated to Cic., who wrote the de Fin. 'provocatus gratissimo mihi libro quem ad me de virtute misi' (Fin. 18). Reid.

§ 35. Catone. The encomium written by Cicero in praise of Cato who had died by his own hand at Utica a few days after his defeat by Caesar at Thapsus in Feb. n.c. 45 (ad Att. xii 4; Merivale H. R. vol. 11 xxi p. 432 ed. 1865). Brutus himself wrote a feeble encomium in which Cato was lauded, while the part taken by Cicero in the proceedings in the Senate, during the debate about Catiline's followers, was inaccurately stated (ad Att. xii 21; Merivale u.s. p. 449).

At the time when the Orator was written Cic. was still uncertain as to the way in which his own eulogy of Cato would be received by Caesar. His object in the present passage is to throw the onus of responsibility for that undertaking on Brutus, whom Caesar had generously forgiven for fighting against him at Pharsalia and had appointed (as we have already seen) to the proconsulship of Gallia Cisalpina. That this was Cicero's object is sufficiently confirmed by the contemporary evidence of a letter from A. Caecina, who was himself apprehensive of Caesar's anger, ap. Ad Fam. vi 7 § 4, 'auges etiam tu mihi timorem, qui in Oratore tuo caves tibi per Brutum, et ad excusatorem socium quaeris.' A reply to Cicero's Cato was written by Hirtius (to be followed shortly by a longer reply by Caesar himself), 'qualis futura sit Caesaris vituperatio contra laudationem meam, perspexi ex eo libro quem Hirtius ad me misit in quo (says Cic. ad Att. xii 40 coliguit vitia Catonis sed cum maximis laudibus meis, itaque misi librum ad Muscam, ut tuis libraris darem, volo enim eum divolvar'; ib. 44 'illius librum propter eam volo divolvari a tuis, ut ex istorum vituperatione sit illius maior laudatio'; ib. 41 'Hirtii epistolam si legeris, quae mihi quasi proplagia videtur eius vituperationis, quam Caesar scripsit de Catone; facies me, si quid tibi visum sit,...certiorum'. 45 'tu vero pervolga Hirtium. id enim ipsum putaram, quod scribis; ut cum ingenium amici nostri probaretur, urbeothes vituperandis Catonis irriteret'.

It is assumed in Merivale's note on p. 432 u.s., that it was Caesar's work that Cicero wanted Atticus to publish abroad; an examination of the above passages seems to point to the work of Hirtius, which was the precursor of Caesar's. The latter work is referred to in the following passages: Tac. Ann. iv 34 'Marci Ciceronis libro, quo Catonem caelo aequavit, quid alius dictator Caesar, quam rescripta oratione, velut apud iudices respondit?', and
timens inimica virtuti, nisi tibi hortanti et illius memoriam mihi caram excitanti non parere nefas esse duxissem. sed testifícior me a te rogatum et recusantem haec scribere esse ausum; voló enim mihi tecum commune esse crímen, ut, si sustinere tantam quaestionem non potuero, inusti oneris impositi tua culpa sit, mea receptí; in quo tamen iudici nostri errorem laus tibi dati muneris compensabit.

XI Sed in omni re difficillimum est formam, qui \( \chiαρακτήρ \) 36 Graece dicitur, exponere optimi, quod alius aliud videtur optimum. ‘Ennio delector,’ ait quispiam, ‘quod non discedit a com-

post Tullichium (ed. Lips. 1515); quae cum
Cic. ad Att. xiiii 46 ‘legi epistolam (Cae-
sar ad Balbum): multa de meo Catone, quo saepissime legendo se dicit copiosio-
rem factum; Brutte Catoni lecto se sibi visum disertum.’ Cf. Introduct. pp. lii, livi.
\( haec \), here applied to a burden that is ‘unduly heavy’ as in Verg. Georg. iii 347 ‘Romanus in armis inustus sub fasce viam cum carpit.’
\( iudici-\)compensabit, i.e. any error of judgment on my part will be overbalanced by the credit of dedicating these pages to you. inf. 238.

§ 36. We must not be deterred by any divergences of opinion on points of taste and criticism, from making an attempt to define and set forth the perfect ideal.

§ 36. formam,optimi; the formal type of what is ideally the best; that on which the ‘idea’ of good is clearly stamped like the impression of a die on a coin. The usual Latin equivalent for \( \chiαρακτήρ \) in this sense is notae (46), but forma is here adopted in consequence of its having been already used in connexion with Cicero's application of the Platonic doctrine of ideas (g). The word happens to occur in Pl. Phaedr. 263 ι (ειληφθέων τινα \( \chiαρακτήρα \) ἐκάτερου τον εἶδους) and in Politic. 280 ι (τον νομίσματος ἵδα καὶ σφραγίδων καὶ παντὸς \( \chiαρακτήρας \)), but there is no reason for supposing that Cic. had either passage actually in view. The word, as remarked by Dr Reid, was common in the post-Aristotelian philo-
sophy, and Cic. was familiar with it, rendering it repeatedly by notae in his philosophical works; as in Acad. ii 84 with which he compares Sext. P. H. i 101.

Ennio...Pacuvio...Accio. The three great tragic poets of Rome are here

6 iudici i: -ii ceteri.
8 qui MOKPH
6 eiusdem editionis margine i: quod FPO.

mentioned together as in de Or. iii 27 ‘quam sunt inter se Ennius Pacuvius Acciusque dissimiles,’ where they are men-
tioned among the examples of those who in dispari genere laudantur. Quint. x i § 88 ‘Enniun sicut sacros vetustate lucos adoremus, in quibus grandia et antiqua robora iam non tantum habent speciem quantam religione... § 97 tragediae scriptores vesterum Attius atque Pacuvius grandissimi gravitate sententiarum, verborum pondere, auctoritate personarum, ceterum nitor et summa in excelsidis operibus manus magis videri potest temporibus quam ipsis defuisse: virium tamen Attio plus tribuitur, Pacuvium videri doctriorem, qui esse docti adfectant volunt.’

From among the tragedies of Ennius (B.C. 239—169) the following are quoted in the Orator: the Alexander and the Achilles (155), the Thesmophoria (164), the Andromache (91), and the Hecuba (153). Cicero often speaks of him as noster Ennius, and more than once calls him sum-
mus poeta. Horace, again, writes of his enriching his native tongue (A. P. 55 ‘cum lingua Catonis et Enni sermonem patrium ditaverit et nova rerum nomina protulerit’); and he did signal service in fixing a standard of literary Latin. Hence the justice of the criticism quoted in the text ‘non discedit a communi more verborum;’ a characteristic which puts him into sharp contrast with Pacuvius who had a predilection for monstrous compounds such as repandirostrum and incruoricer-
vicum (Quint. i 5 §§ 67). Donatus Vit. Verg. c. 18 (quoted by Goeller) says of Ennius: ‘habet poeta ille etregias sententias sub verbis non multum ornatis.’ The care-
lessness ascribed to Ennius by the admirer of Pacuvius recalls the well-known criti-
cism of Ovid, ‘Ennius ingenio maximus,
muni more verborum'; 'Pacuvio', inquit alius; 'omnes apud hunc ornati elaboratique sunt versus, multa apud alterum neglegentius'; fac alium Accio; varia enim sunt iudicia, ut in Graecis, nec facilis explicatio, quae forma maxime excellat. in picturis alios horrida, inculta, [abdita et] opaca, contra alios nitida, laeta, collustrata delectant: quid est, quo praescriptum aliquid aut formulam exprimas, cum in suo quidque genere praestet et genera plura sint? hac ego religione non sum ab hoc conatu repulsus existimavix in omnibus rebus esse aliquid optimum, etiamsi lateret; idque ab eo posse, qui eius rei gnarus esset, iudicari.

2 tornati quondam coni. Stang vocabulo usus rarissimo; etenim praeter locum notissimum Hor. A. P. 441, 'male tornatos incudi reddere versus,' et Augustin. de Catechiz. 8 'stilus quasi tornatoriis eloquii', vix usquam occurrit. multo post Lambinum; multi Schenkl. 4 in picturis si alios delectant, quid est—plura sint? Bake. 8 abdita et exclusit Madv. de Fin. iv § 56 (KJF); retinet H.
6 contrustrata KH. delectant KJF cum codd. Laur. 50, 31 et Eins.; delectat H cum FPO. 7 quodque codd.: quaque scripsit H; quidque Reid. 8 sed hac ego Sauppe (Tulliana p. 12).

arte rudis' (Trist. ii 424). (See further in Sellar's Roman Poets of the Republic, chap. iv, and Teuffel's Röm. Lit. §§ 81, 89—93.)

Pacuvius (b.c. 219—129), nephew of Ennius, quoted in §§ 155 (Chryses and Teucer) and 164 (Ilioua). Hor. Ep. ii 1, 58 'aert Pacuvius docti famam senis, Attius alti' (Teuffel u. s. § 94). Acclus (b.c. 170—about 90), quoted in §§ 156, 163, 164; pro Flanc. 59 'gravis et ingeniosus poeta'. Ovid Am. i 15, 19 'annos ac demumem' (Teuffel § 119). See Sellar u. s. chap. v. For a discussion on the spelling of the name, see Ritschl's Parerga p. 36, or Wilkins on Hor. Ep. ii 1, 56.

10 ut in Graecis. de Or. iii 27 'quam apud Graecos Aeschylus, Sophocles, Euripides (dissimiles) quamquam omnibus par paene laus in dissimili scribendi genere tribuitur'.

in picturis, de Or. iii 98 'quanto colorum pulchritudine et varietate floridiora sunt in picturis novis pleraque quam in veteribus! quae tamen, etiamsi primo aspectu nos ceperunt, diutius non delectant, cum eadem nos in antiquis tabulis illo ipso horrido obsoletoque teneamur'. (See C. O. Müller's Ancient Art § 319). These illustrations from painting are characteristic of the writer who says elsewhere: 'si quid generis me istiutaem delectat, pictura delectat' (ad Fam. vii 23). The 'rough, rude and sombre' style of painting is here contrasted with one that is 'bright, cheerful and brilliantly coloured.' horridus is here as often opposed to nitidus. nitidus and laetus are combined as epithets of style in language, de Or. i 81.

quid est quo—'what reason is there for?'; cf. est cur, multa sunt quaere; a relative use of a causal interrogative. quo = quod (37). Roby § 1686.

praescriptum aliquid aut formulam, 'a definite rule or typical form.' The first legal term has here suggested the second (Brut. 275 'in juris consularum formulis'). Both are used in their literal sense in de Or. ii 178 'aut praescripto ('definite behest') aut iuris norma aliqua aut iudicii formula ('issue stated, procedure laid down, for a particular trial') aut legibus'. Formula in a metaphorical sense (applied to style) occurs in 75 'nota et formula' and de opt. gen. or. 15 'ad quam eos quasi formulam dicendi revocet, intellegat'. Cf. de Fin. ii 3 'praescibere...in formulis' (with Madvig's note: 'praescriptiones appellabantur ipsa illa, quae formulae praeponebantur, ut ea petitoris causa, ne formula caderet, ad eam rem, quae agetur, certius accommodaretur').

in suo quidque—plura sint? For the general sense, cf. de Or. iii 34. religione, 'scruple,' 'misgiving.'

§§ 37—42. Our portraiture of the perfect orator will be restricted to the practical oratory of public life—to the exclusion of the γένος ἐπιδικτυίων which,
Sed quoniam plura sunt orationum genera eaque diversa 37 neque in unam formam cadunt omnia; laudationum et historia- rum et talium suasionem, qualem Isocrates fecit Panegyricum

2 laudationum scriptionum et historiarum et talium suasionem...reliquarumque rerum formam cum codd. Peter-Weller: formas Bake; suasionem...scriptionum post however, is far from being unimportant to the orator, in relation to form.

§ 37. orationum genera, i.e. (1) the genus deliberativum (γένος συμβουλευτικός), corresponding to our parliamentary oratory;

(2) the genus iudiciale (δικαιικόν), to that of the bar;

(3) the genus demonstrativum (ἐπιδεικτικόν), including set speeches in which the object is 'display' (ἐπιδείξις) like an éloge or any speech of public compliment. The Latin epithet is not a happy one, for, as observed by Quint. iii. 4 § 13 'mihi épideiásticón non tam demonstrationis vim habere quam ostentationis videtur.' He himself prefers the phrase 'ostentatio declamatoria' (iv 3 § 2). This triple division was due in the first instance to Aristotle (Rhet. i 3 § 1 with Cope’s notes); cf. de Inv. 1 5 § 7 and see Volkmann’s Rhetorik § 2.

Cicero here proposes to confine himself to the consideration of the deliberative and forensic branches of oratory, to the exclusion of the epideictic.

cadunt, 95, 118, 188, 191. laudationum. These, like the ἐπανοι of Greek rhetoric, belong to the epideictic branch. The subjects of these speeches ranged from the highest to the humblest themes (see Volkmann Rhet. § 33 p. 264 —7, and the commentators on Ar. Rhet. 11 24 § 6 and Isocr. Paneg. § 189). In de Or. ii 43 and 65, laudationes are mentioned as the genus tertium and the 'praecipa de laudationibus’ (ib. 333) are enumerated by Antonius in §§ 341—3, with a brief reference, at the close (349), to the 'vituperandi praecipa.' As examples of these laudationes, composed by Cic. himself, may be mentioned not only the Eulogy on Cato, above referred to (§ 35), but also the laudatio Porciae, on Cato’s sister, written in the following year (ad Att. xiii 37 § 3). Among the instances in Gk. literature, we have the Funeral Orations (enumerated in my note on Isocr. Paneg. § 74), and the Ἐνωγορα and Ηελεναι encomium of Isocrates.

historiarum, here regarded as coming under the epideictic branch, or at least closely connected with it (inf. 66, 207), de Or. ii 36. In this context, where Cic. is on the point of naming Isocrates, the reference is probably to the somewhat rhetorical histories of his pupils Ephorus and Theopompus (ib. 57), though others are by no means excluded (e.g. Callisthenes, who 'scripsit historiam...rhetorico paene more' ib. 58).

talium suasionum. Suasio in itself might obviously be used of a deliberative speech in support of a proposed law or a proposed course of action (de Or. ii 333 ff, pro Cluent. 140 'in suasione legis Servilae summis omnibus sensatum laudibus'). Such a suasio, even though it might, as in the instance just mentioned, include topics of laudatio would really belong to the practical oratory of the genus deliberativum. In contrast to this, we have the suasiones of the text. Dionys. Hal. ars rhet. 9 § 12 (in the Panegyric, Philippus and De Fermutatione of Isocr.) πεποίηται διὸ καὶ πάρ-εργον συμβουλής τὸ ἐγκώμιον. Quint. iii 4 § 14 'an quisquam negaverit Panegyricos ἐπιδεικτικῶς esse? atqui formam suaudendi habent et plerumque de utilitatis Graeciae loquentur'. Thus, the Panegyric of Isocr. is an appeal to the Greeks in general, urging them to join in an expedition against Persia. From this point of view it might be regarded as a λόγος συμβουλευτικὸς, but a large portion of it is occupied with the praises of Athens, and with the recital of the benefits she had conferred on the Grecian world (§§ 26—99); and in this respect, as well as in its general character, as a speech written for display and not for delivery in public, it is clearly a λόγος ἑπειδεικτικὸς.

Isocrates. See Introd. p. xvi ff.

Panegyricum. ‘The name is given to the speech by Isocrates himself (Philippus § 9, 84, Ep. III 6, de Perm. § 172); and implies that it was written for recitation at one of the great festal assemblies or πανηγύριοι, such as the Panathenaic festival at Athens or the Panhellenic festival at Olympia. That it was ever publicly recited...is extremely improbable’ (Introd. to Isocr. Paneg. p. xii).

For the general sense of the context, cf. Quint. ii 10 § 11 'et in eis actionibus quae in aliqua sine dublico veritate vasantur sed sunt ad popularem aptatae delectionem quales legimus panegyricos,
multique hoc demonstrativum genus, permitterit adhibere plus cultus omne-que artem, quae latere plerumque in iudiciis debet, non confiteri modo sed ostentare'.

sophistae. Brut. 30 'ut intellectua est quantum vim habet accurata et facta quodam modo oratio, tum etiam magistri dicendi multi subito exstiterunt; tum Leonitus Gorgias, Thrasymachus Calchedonius, Protagoras Abderites, Prodicus Ceus, Hippias Éleus in honore magni fuit'...ib. 32 'exstitit iam semibus illis, quos paulo ante diximus, Isocrates, cuius domus cunctae Graeciae quasi ludus quidam patuit atque officina dicendi'.

Isocr. himself says, in the Paneg. § 3, τολοι τῶν προσπισμάτων είπαι σοφίσ-τὰς ἐν τούτοι τῶν λόγοι ὑμησθαν where he is doubtless alluding principally to the λόγοι Ὀλυμπιάδος of Gorgias (as is noticed in my commentary, p. 44, where there is also a note on the Sophists. To the later literature of the subject must now be added Dr H. Sidgwick's able Essay in the Journal of Phileology, iv 288 ff.).

scriptionum, an emendation for rerum. The word has apparently slipped out of its proper place here and has been inserted in the MSS after laudationum.

forensi contentione, §§ 45, 208. The phrase includes the γένος συμβολευτικόν as well as the δικαίων. De Or. i 22 'Graecos...video...seposuisse a ceteris dicti-nibus eam partem dicendi quae in forensibis discptionibus iudiciorum aut delibera-tionum versaretur'.

ad inspicendum, to be looked at critically, like pictures, for the sake of the pleasure to be derived from them. The ἐπιστήσ εν the γένος ἔπιδεικτικόν is, as Aristotle says, a θεωρος (Rhet. i. 3 § 2). From the composer's point of view, the same works might be described as ad ostentandum comparata. As accurate Latin equivalents for ἐπιστήσ we have ostentatio declamatoria in Quint. iv § 3, and ostensio in Aquila Romanus de figuris 43 'iiis (figuris) quas diximus ad ostensionem magis quam ad certamen facere'.

non quo = non quod. Tusc. Disp. ii 64 'non quo fugiendus sit' (Roby § 1744).

est enim.—Before dismissing from consideration the epidieptic branch of oratory, Cic. rapidly enumerates some of the points in which the study of that branch may be of service to the orator; and, after a digression on several of its representatives and on Isocrates in particular, he resumes the thread of his discourse with the words 'dulce igitur' in § 42, where he finally dismisses the subject, confining himself thenceforth to the practical oratory of the deliberative and (in its narrower sense) forensic branches.

quasi nutrix oratoris. The metaphor is repeated in summing up the subject in § 43, 'educata huius nutritmentis elo-quentia'. nutrix (which is never used of a sick-nurse) is strictly speaking a 'wet-nurse', as contrasted with assa (or assa nutrix) a 'dry-nurse', and always has a 'direct reference to feeding' (Wilkins on de Or. ii 162). This reference is retained even in such a metaphorical expression as 'nutricem plebis Romanae Siciliam' (11 Verr. ii § 5). In the text we may paraphrase it 'the nursing mother'. Cf. alitur in the next sentence.

ab hac. The use of ab is here due to the personification implied in the context. Madvig § 254. obs. 1, and Draeger, Hist. Syn. § 230.

constructio, the artificial combination of words with one another, 150, 202; structa in §§ 20 and 219; de opt. gen. 5
datur etiam venia concinnitati sententiarum et arguti certique et circumscripti verborum ambitus conceduntur, de industriae non ex insidiis, sed aperte ac palam elaboratur, ut verba verbis quasi dimensa et paria respondant, ut crebro conferantur pungnanti contraria, et ut pariter extrema terminentur eundemque referant in cadendo sonum; quae in veritate causarum et rarius multo facimus et certe occultius. in Panathenaeico autem Isocrates ea se studiose connectatum fatetur;

arguti: 'fortasse argutiis' H (st).

'verborum est structura quaedam duas res efficis, numerum et levitatem'.

§ 38. concinnitatis sententiarum, symmetry of sentences, contrasted with the individual *verba* of the previous context.

arguti—ambitus, 'periods clearly cut, well-defined and rounded off'. argutus (39, 42) 'sharply defined', sometimes applied to clear outline, as in 'argutum caput' (Verg. G. i 80), or to clear sound. The primary meaning appears to be 'bright', 'glancing' (cf. *árgos*). certi, with the relations of the different parts of the sentence, e.g. *protasis* and *apothesis*, definitely marked. circumscripti, terminating with a regular rhythm, 200, 208, 221. *verborum ambitus* one of Cicero's many renderings of *periplos* (204). The general expression 'concinnitas sententiarum' is expanded in detail in the subsequent clauses.

*de industria*, non *ex insidiis*, 'of set purpose, not in any insidious manner.' There is no attempt *celare aetum*, as in the *insidiae* of rhythm referred to in §§ 170, 208.

dimensa, 'measured off', 147, dimetiendis syllabis. Quint. v 10 § 124 'inspecta dimensiasque (al. demensias) singulis quibusque vox fidibus fungenda sit'.

*paria*, *ísókwa*, one of the varieties of *παροικία*, 'parallelism of structure.' *conferantur pungnianta*, refers to the juxta-position of things inconsistent' (Tusc. Disp. i 13 'pungnianta te loqui non vides?' and above § 10 repungnianta); *comparantur contraria*, to 'the comparison of things contrasted'. Both alike are included under *antitheta*, or examples of *antitheseis*. 65 'paria paribus referunt, adversa contrariis', 164 'paribus paria redduntur sive opponuntur contraria', 175 'paria paribus adiuncta, contrariis relata contraria', cf. 84, 135, 220; de part. orat. 21 'ex contrariis sumpta verbis crebro contrariis, paribus paria respondente'.

pariter extrema—sonum, *παραφωνία*, among the subdivisions of *παροικία* 'parallelism in sound.'

On all the above figures, see Volkmann's *Rhetorik* pp. 400—416; and Mr Cope's article in the *Journ. of Cl. and S. Philol.* vol. iii 69—72.

The simplest classification of them is that represented in the following table, which has already appeared on p. xiv of my selections from Isocrates:

(i) *άριθμος* = parallelism in sense.
(ii) *παρασώνια* = parallelism in structure.
(iii) *παροικία* = parallelism in sound.

(iii) is subdivided into three species:

1. *διαφωνία*.
2. *διαφωνία*.
3. *παραφωνία*.

in veritate causarum, i.e. in the lawsuits of real life, the *vaeva causae* of 221, 225. Cic. frequently uses *veritas* in the sense of 'real life', e.g. de Or. i 149 'causa aliqua positia consimili causarum earum qua in forum deferuntur, dicati quam maxime ad veritatem accommodate', ib. 157, 220, ii 94, iii 214.

rarius opp. to *crebro; occultus to aperte ac palam*.

Panathenaico, §§ 1, 2 νεώτερος μὲν ὅπως ... per ἐκείνους ἐπαγματεύματα (ὁγοὺς) τοὺς περὶ τῶν συμφερόντων τι τῇ πόλει καὶ τοῖς ἄλλοις Ἐποίησε συμβολούντας καὶ πολλὰ μὲν ἐνθυμήματα γέμισαν ύπ' ὀλίγων 8 ἀντιβιβαζοντάς καὶ παρασώνια εἰν ἔκ τῶν ἀλλών ιδεῶν τῶν ἐν ταῖς ἐπορείαις διάλαμπονων καὶ τοὺς ἀκόουσας ἐπιστημονίης επίσεις καὶ διορθώσεις ἀναγκαζόμενοι. The *Panathenaicus* was written b.C. 347, in the ninety-fourth year of its author's age.

se studiose connectatum fatetur. *Se* is omitted in the MSS.; as in pro *Sulla*
non enim ad judiciorum certamen, sed ad voluptatem aurium scripserat. haec tractasse Thrasymachum Calchedonium primum et Leontinum ferunt Gorgiam, Theodorum inde Byzantium

§ 14 'cum ipse nihil audisse de P. Sulla, nihil suspicatum esse dicere;' unde Halm and Reid, however, follow two good MSS in reading is se.

The natural place for se, if inserted, is before studiisse; Cic. generally separates se from the infinitive with which it goes, and the collocation na se is more likely in Cic. than se na. He frequently omits the subject to the infinitive after such verbs as facti (Reid).

non ad judiciorum certamen, Isocr. repeatedly refers in terms of undisguised though undeserved contempt to speeches of the forensic type, περὶ τῶν θηλιῶν συμβολῶν; see note on Paneg. § 11, also Panath. § 11 and De Perm. §§ 2—3 there quoted in extenso.

ad voluptatem aurium. The phrase recurs in §§ 159, 162, 198, 203, 208, 237. The reference to Isocr. may be compared with de Or. iii 173 'ut inconditam antiquorum dicendi consuetudinem declationis atque aurium causa...numeris astringeret'.

§ 39. Thrasymachus, inf. 175. Born at Calchedon (afterwards called Chalcodon) B.C. 455, mentioned among the magistrati decumani with Gorgias, Protagoras, Prodicus and Hippias in Brut. 30; with Gorgias and Isocrates in de Or. iii 59; and with Prodicus and Protagoras ib. 128. Dionysius, Dem. init., selects Thrasymachus and Isocrates as representatives of the middle style. In c. 3 he adds 'whether it was Thrasymachus, as Theophrastus thinks, who first harmonized this style and reduced it to its present order, or any one else, I cannot say.' He was the first to adopt a regular periodic structure of sentences 'which concentrates the thought and expresses it roundly' (id. de Lys. c. 6). He paid special attention to the rhythm of prose (Ar. Rhet. iii 8, on the 'paean'), and from an important passage of the Soph. Enench. p. 185 § 28, Tisias, Thrasymachus, and Theodorus are inferred to have made 'the most important contributions towards the advancement of the study of rhetoric.' He is the Thrasymachus of Plato's Republic (Cope, 'Journ. of Cl. and S. Phil.' iii 268—281; see also C. F. Hermann's disputatio de Thras. Chalcedonio Göttingen, 1848; Blass Att. Ber. i, pp. 240—251, or Jebb's Attic Orators, ii 423).

He is repeatedly referred to in the Phaedrus p. 266 c, 271 A, 267 c (τὸ τοῦ Χαλκηδονίου θένα), —passages with which Cicero was familiar. In Dionysius Hal. de Isaeo 90, he is described as καθαρὸς μὲν καὶ πολύτοπος καὶ διηνός ευ στραγγυλοὶ καὶ περιττὸς ὃ βοηθεῖ τὰ τῇ ʾἐστὶν ἐν τοῖς τεχνογραφικοῖς καὶ ἐπιδεικτικοῖς. Cf. Introd. p. ix.

Gorgias, ins, 165, 167, 175 ff.; born about 495, visited Athens in 427 as ambassador from Leontini when he at once made his mark as an orator. Among his pupils was Isocrates, Quint. ii 1 § 13 'clarissimus Gorgiae auditorum Isocrates' (de Or. i 103, iii 59 and 129, Brut. 30, 47, 292). Dionysius Hal. speaks of the παρασώφεις and παρομοιασία and ἀντιθέσεις, ἐν ἀληθείᾳ (de Thuc. 24, 4). In the Scholia on Hermogenes Rhet. Gr. v. p. 551 Walz, Dionysius (or the Scholliast himself) remarks σεμανὰ γὰρ συμφορής λέξεις ὁ Γοργία ἐν ἐπιπαλαίτησα ἐξαγγέλλει τοῖς τε παρορισεῖ καὶ ὁμοτελέστως καὶ ὁμοκαταρτίως καλλονησίως διάδοσι προσχέψι τὸν λόγον; see further in Cope's articles iii 65—80; appendix to Thompson's ed. of Plato's Gorgias; Blass u. s. pp. 45—72, Jebb u. s. i cxviii—cxxxviii, and Wilkins' Introd. to De Or. p. 26; also supra p. vii.

Theodorus. His contributions to the art of rhetoric consisted chiefly in some additional technical subdivisions of the speech. These are enumerated in Plat. Phaedrus 266 d: Σ. προοίμων μὲν οἷα προτότων ὡς δεῖ τοῦ λόγου λέγεσθαι ἐν ἀρχῇ ταύτα λέγει—ἡ γὰρ;—τὰ κοιτᾶ (the niceties)' τῆς τέχνης; Ὀ. Ναξ. Σ. Δείτερον δὲ δὴ διηγήσατο τινα μαρτυρίας τ' ἐν αὐτῇ τρίτου τεκμήρια, τέταρτον εἰκότα· καὶ πίστωσαν οἷα καὶ ἐπικίνδυνως λέγει τὸν τε βιλίστον λογοδαίδαλον Βυζάντιον ἄνδρα. Φ. τῶν χρηστῶν λέγει Θεόδωρον. In the Brutus § 48, Cicero tells us, on the authority of Aristotle, that Theodorus 'though meagre in his oratorical style, as compared even with Lysias, was refined and inventive in his technical writings' (in arte subtillior, in orationibus ei inuior). Plato's epithet λογοδαίδαλος ('tricker-out of speeches',)
multosque alios, quos λογοδαίδαλοφος appellat in Phaedro Socrates; quorum satís arguta multa, sed ut modo primumque nascentia minuta et versiculorum similia quaedam nimiumque depicta. quo magis sunt Herodotus Thucydidesque mirabilia; quam aetas cum in eorum tempora, quos nominavi, incidisset, longissime tamen ipsi a talibus deliciis vel potius ineptis afuerunt.


'cunning speech-wright'), must therefore refer 'rather to the number variety and skill of the rules which he drew up for the guidance of others in composition, than to any particular excellence of his own. Dionysius, de Isaeo c. 19, denies him even this merit: he says that he was "antiquated, inexact in his theoretical compositions, and did not bestow sufficient pains upon the speeches which he wrote for practical use"' (Cope's articles III 284 ff.; see also Blass Att. Ber. i pp. 251-254, and supra p. xi).

multos alios quos. Immediately after the passage in the Phaedrus 266 b already quoted, Plato refers in similar terms of playful irony to Euenus, Tiasias, Prodicus, Hippias, Polus, Licymnius and Protagoras; but it is to Theodorus alone that he actually applies the epithet λογοδαίδαλοφος. Quintilian has forgotten to verify from Plato the description of Theodorus which he borrows from the present passage of Cicero: iii 1 11 'Theodorus Byzantius, ex his et ipse quos Plato appellat λογοδαίδαλοφος.'

arguta, 38; modo 'only just,' primum, 'for the first time'; 'like things only just springing into their earliest existence,' i.e. imperfect and immature. The use of the present participle nascentia to denote a considerable time after birth, deserves notice. Cf. Acad. ii 15 'quasi modo nascentes' (of philosophers) where Reid in his new ed. quotes Brut. 27 nascentes Athenaeae, Quint. x 1 § 16 'nova ilia velut nascentia'; Sen. Ep. 95, 14 'sapientia tum maxime nascentes,' and other passages.

minuta, 'over-minute, 'cramped,' 'undeveloped,' 40, 150, 231. Brut. 287 (of Hegesias) 'quid est tam fractum, tam minatum, tam in ipsa, quam tamen consequitur, concinnitate puere?'; de Or. ii 159 'genus sermonis concisum, minutum et fractum'.

These passages make it probable that minitus here has its literal sense as from minuo, 'cut into bits.' The other and commoner use for partus is a katâkyma, inf. 94, de Or. iii 169 (Reid).

versiculorum similia, 'resembling mere verselets,' short clauses of prose with a regular rhythmical cadence resembling that of verse, cf. 230 ad fin. versiculi corresponds to the ἐπώλλα of Aristoph. Ach. 398, Pæx 532, Ran. 942.

nimium depicta, 'over-coloured,' 'tricked out with excessive ornament,' inf. 69 and 96, de Orat. iii 100 'quamvis sit claris coloribus picta vel poesi vel oratio,' Brut. 141 'σχήματα quae vocant Graeci, ea maxime ornant orationem; eaque non tam in verbis pingendis habent pondus quam in illuminandis sententiis,' ib. 203 (Catonem) 'Lysiae similem? quo nihil potest esse picius,' ib. 298 'intelleges nihil illius (Catonis) lineamentis nisi eorum pigmentorum, quae inventa nondum erant, floriret et colorum defusae.' Aquila Rom. de figuris 21 'sunt igitur figurae elocutionis aliae ad orandum tantum, et quasi ad pingendi orationem accommodatae; quibus princeps Gorgias Leontius usus est, sed suis modo.' The corresponding Greek term is ἀνθίσεως, Dionys. de Lyisia 13 init. ἡ κοσμοῖα τοῦ καὶ ἀνθίσεως τῆς λέξεως αὐτοῦ (Lys.) χάρις, de Isocr. 13 ad fin. οὐ τὸ γένος μέμφομαι τῶν σχηματῶν (οἱ ἀνθίσεις, παραφωτείς καὶ παραμοώσεις of Isocr.), τολλοί γὰρ αὐτοὶ ἐξηράντα καὶ συγγραφεῖς καὶ ῥητορεῖς, ἀνθίσιν αἰβουδέμου τῆς λέξεως, ἀλλὰ τὸν πολλοσφιν, cf. ἀνθίσι [Longinus] 10 § 4, ἐπανεικείνατο 1b. 30, and ἐπανεικείνατο in Philostr. vit. Soph. i p. 500 (ap. Érm. lex. s. ν. ἀνθίσεως) ἀπαγγέλλω ἐπηρεισμένη ποιητικῶν ὀνομάσι (of the style of Antiphon, who, however, is in Dionysius a representative of the ἀνθίσια ἀρμονία which is κροκτίστα ἀνθίσημα (de comm. c. 22). Also Anon. in Spengel's Rb. Gr. i 323 θέρασκει τὸν λόγον καὶ διάπλεκε ταυτίας (supra § 21 ad fin.) ὠστε καὶ ἀνθίσιων χροίες καὶ βαφῆς τοιχίνης εἴδεις.

delicit, 'niceties.' ineptit, 'faults of taste,' 'tastelessness,' 'insipidity.'
alter enim sine ullis salebris quasi sedatus amnis fluit, alter incitator furtor et de bellicis rebus canit etiam quodam modo bellicum; primisque ab his, ut ait Theophrastus, historia commota est, ut auderet iberius quam superiores et ornatius dicere. 40 horum aetati successit Isocrates, qui praeter ceteros eiusdem XIII generis laudatur semper a nobis, non numquam, Brute, leniter et erudite repugnante te; sed concedes mihi fortasse, si, quid in eo

6 nunquam H. 7 credas FPO; credes cod. Vit. (JR); cedas Ernesti, O 1 m; cedas Sch., 0 28 KST; concedas (vel concede) H collatis Acad. ii 57 "pugnes licet; non repugnabo; quin etiam concedam," de Off. lii 22, ad Fam. i 2 § 2, xiii 1 § 4, ubi opponuntur inter se concedere et repugnare; addo Sull. 84 "non modo mihi nihil adsumo in quo quispdam repugnet, sed etiam, si quid ab omnibus conceditur, id reddo ac remitto." idem conicerat Klotz.

sine ullis salebris...fuit, 'with un-ruffled smoothness, flows like a tranquill river.' Quint. x 1 § 73 'dulcis et candidus et fusus Herodotus,' ix 4 § 18 'in Herodoto...omnia...leniter fluunt.' salebra, originally an epithet of rough and jolting roads, metaphorically used of ruggedness of speech in de Fin. v 28 § 84 'proclivi currit oratio: venit ad extremum: haeret in salebria,' ib. ii 10 § 30 'nunquam in tantas salebras incidisset'. Quint. xi 2 § 46 'interruptus actionis impetus et resistens ac salebrosa oratio.'

canit...bellicum 'sounds the trumpet of war' (quoted by Quint. x 1 § 33), cf. pro Mur. 30. Phil. vii § 3 and Quint. ix 4 § 11 'in certaminibus sacris non eadem ratione concitant animos ac remittunt; non eodem modos adhibent, cum bellicum est canendum et cum posito genu supplicandum est; nec idem signorum concentus est procedente ad proelium exercitum, idem receptui carmen.'

Theophrastus, in one of his works now no longer extant, either in his treatise peri istorias, or more probably in his peri leueus, which was one of Cicero's authorities in the Oraitor. Theophrastus, the distinguished pupil of Aristotle, who like his master, wrote on rhetoric, is mentioned in §§ 62, 79, 172, 194, 218, 228; cf. de Div. ii 1 § 4 'Theophrastus iterumque Aristoteles cum philosophia dicendi etiam praecepta coniunxerunt,' and Quint. iiii 1 § 15 'Theophrastus quoque Aristotelis discipulus de rhetoricis diligenter scripsit.' See further on § 62.

commota est. Theophr. probably used some such phrase as oütov την istorian ekýngēn πρώτοι. Cf. Ar. Rhet. iii 8 § 1 ἕναμα μὲν οὖν κινήθη το πρώτον, Plut. Solon 29 ἀρχείυμων τῶν περι τῶν Θεσσαλῶν ἤδ η την τραγῳδίαν κινεῖν, Sext. Empiricus adv. Mathematicos vii 6 'Εμπεδοκλέα μὲν γὰρ ὁ Ἀριστοτέλης φησι πρῶτον ὑπο- ρκή εκκινήκην. Quintilian i 1 § 8, thinking of the same passage of Aristotle's lost work, the τεχνῶν συναγωγή, says 'primus...movisse aliquia circa rhetorici Empedocles dictur.'

ubertius, 46, de Or. ii 93 'paulo ubiore filo' of Greek stylists (including Thuc.) after Pericles and before Isocrates. Herodotus and Thucydides are here contrasted with the earlier historians, such as Pherecydes, Hellanicus, and Acusilas (de Or. ii 51).

§ 40. praeter ceteros eiusdem generis, e.g. Thrasymachus, Gorgias. Isocr. is here referred to simply as a stylist who struck out a manner of his own, intermediate between that of the sophistical rhetoricians, Thrasy machus and Gorgias, on the one side, and that of the historians Herodotus and (more particularly) Thucydides on the other. It seems unnecessary to suppose (with Piderit) that in the present sentence Cic. is also thinking of the rhetorical historians who were pupils of Isocr., viz. Ephorus and Theopompus, although he refers to them shortly afterwards. eiusdem generis means of the same class as himself, not of the same class as Thucydides and himself, as I fancy Piderit must have taken it, if we may judge from his specifying Ephorus and Theopompus as the persons particularly referred to.

repugnante te. Brutus is here represented as occasionally demurring in a 'quiet and scholarly way' to Cicero's constant predilection for Isocrates. You will perhaps accept my view, he adds, if I explain the exact point for which, in my opinion, Isocr. deserves credit. The passage is interesting as one of several
laudem, cognoveris. nam cum concisus ei Thrasymachus minitus numeris videretur et Gorgias, qui tamen primi traduntur arte quadam verba vinixisse, Thucydides autem praefactor nec satis, ut ita dicam, rotundus, primus instituit dilatare verbis et mollioribus numeris explere sententias; in quo cum doceret eos, qui partim in dicendo, partim in scribendo principes existerunt,

3 vinixisse cum codd. Gu.¹ Gu. ² Peter-Weller, okyp: iunxisse (e silentio) FPO (m et h). Thucydides: Theodectes Nonius, Theodorus coniect Stangl.

ingur in § 168; de Or. iii 184 'libera est oratio et plane, ut dicitur, sic est vere soluta, non ut fugit tamen aut errat, sed ut sine vinculis sibi ipsa moderetur.' Brut. 140 'in verbis comprehensione devinciendi,' inf. 85 'una complectione devinciet.'

Thucydides. On his style, see Blass Att. Ber., i pp. 201—227.

praefactor, 'too abrupt.' Dionysius says of the αὐστηρὰ ἀρμονία of which Thuc. is a representative: καθὸδος...οὖδ' αὐστηρὰ τὸ ἐμπεριον...ἀποτίθεος δὲ πως καὶ ἀδέλφως καὶ τὰ πλεῖον κοματικὸς κατεσκευάθη βούλεται (de Dem. 39). Cf. de Comp. 22 ad fin. (of the opening sentences of Thuc.) πολλὴ ἡ τῶν κώλων ἀνωμετρία πρὸς ἄλληλα καὶ ἡ τῶν περιοδόν ἀγωματία. For praefactor, cf. Hortens. fragm. 28 'Aristo Chius praefactor, ferreus.' nec satis... rotundus inf. 234 'in Thuc. orbeb desidero.' rotundus is a rendering of the Greek rhetorical term στρογγυλός. Dion. Hal. Dem. 43 (περιόδοι) στρογγυλαί ὥσπερ ἀπὸ τόρφον. De Fin. iv 7 'apte et rotunde,' Brut. 272 'verborum apta et quasi rotundae constructio.'

dilatare verbis, opp. to 'concisus minitus numeris' part. orat. 23 'ut aut ex verbis dilatetur aut in verbum contrabata oratio'; Parad. prooem. 2 'neque dilatat argumentum, (sed) minitus interrogationisculis, quasi punctus, quod proposuist efficit.'

mollioribus numeris explere sententias, opp. to praefactor. Dionys. de Isocr. 13 õ τῶν περιοδῶν ῥυθμός, ἐκ παρὰ ἰδίως τὸ γλαφρύν, explere, 'to finish off,' Acad. ii 22 'explere numeros et conficere versus'; cf. Quint. ix 4 § 122 'versus non expleto numero conclusus'.

in quo...doceret, de Or. i 233 'erudire in iure civilis'.

in dicendo, e.g. the orators Isaeus, Hyperides, Lycurgus. in scribendo, the historians Theopompass and Ephorus, and the tragic poets Astydamas, Theodectes
41 domus eius officina habita eloquentiae est; itaque ut ego, cum a nostro Catone laudabar, vel reprehendi me a ceteris facile patiobar, sic Isocrates videtur testimonio Platonis aliorum iudicia debere contemnere: est enim, ut scis, quasi in extrema pagina Phaedri his ipsis verbis loquens Socrates: ‘adulescens etiam nunc, o Phaedre, Isocrates est; sed quid de illo augurer lubet dicere.’ ‘quid tandem?’ inquit ille. ‘maiore mihi ingenio video tur esse, quam ut cum orationibus Lysiae comparetur; praeterea ad virtutem maior indoles; ut minime mirum futurum sit, si, cum aetate processerit, aut in hoc orationum genere, cui nunc studet, tantum quantum pueris, reliquis praestet omnibus, qui umquam orationes attigerunt; aut, si contentus his non fuerit, divino aliquo animi motu maiora concupiscat; inest enim natura philosophia in huius viri mente quaedam.’ haec de adulescente

3 praet testimonio coni. H (st).

6 libet k. 12 uquum O H.

and Asclepiades. officina. Brut. 32. ‘Isocrates, cuius domus cunctae Graeciae quasi ludus quidam patuit atque officina dicendi,’ de Or. ii. 94 ‘Isocrates,...cuius e ludo tamquam ex quo Trojanor meri principes exierunt.’

§ 41. cum a Catone laudabar. Ad Fam. xv 4 § 11 (in writing to Cato four years before) ‘tu es enim qui me tuis sententiis saepissime ornasti; qui oratone, qui praedicatone, qui summis laudibus in senatu, in continentibus caelum extulisti; cuius ego semper tanta esse verborum pondera putavi, ut uno verbo tuo, cum mea laude conjuncto, omnia assequi me arbitrarer.’ Cicero (as is excellently observed by Jahn) is thinking chiefly of the eulogy pronounced by Cato on his suppression of the Catilinarian conspiracy. In his own laudation of Cato he had doubtless referred to this, whereas Brutus in a similar work had given an inadequate and erroneous account of the debate. Cicero complains of this as follows: ad Att. xii 21 § 1 ‘illud turpiter ignorat (Brutus). Catonom primum sententiam putat de animadversione dixisse...me autem laudat quod retulerim, non quod patefecerim...qua omnia quia Cato laudibus extulerat in caelum perscriberenda censuerat, idcirco in eius sententiam est facia discessismo.’

quasi=ferre, as often with numbers. est...loquens, is introduced, represented, as speaking.

Phaedri. p. 279 A; ΣΩ. Νέος ἦ, ὁ Φαῖδρε, Ἱσοκράτης...ἐν μέντοι μαντευόμαι κατ’ αὐτοῦ, λέγειν ἔθελον. ΦΑΙ. Τὸ ποίον δή; ΣΩ. Δοκεῖ μοι ἀμέλειν ἢ κατὰ τοῦ περὶ Δολίαν εἶναι λόγους τὰ τῆς φύσεως, ἐτί τε ἢθει γενεικτικά γεγυμνάσατα γώτε υἱῶν ἄν γένοιτο βασιλέαν προίοιτο τής μελίκαις εἶ περὶ αὐτοῦς τό τὸν λόγους, οὐκ ὑπειχεῖ ρεῖ, πλεῖον ἢ παῖδων διενέγκων τοῖς πέντες ἁγαμέμνων λόγων, ἔτει [vulg. ἐτί τε] εἰ αὐτῷ μὴ ἀφεξορθῆσαι ταῖτα, εἰπί μείσω [δὲ] τις αὐτὸν ἁγόν ὅρμῃ θειοτέρα. φύσει γὰρ, ὁ φίλε, ἐνεστὶ τῆς φιλοσοφία τῆς τοῦ ἀνθρώπου διάνοια.

Cicero’s rendering supports ete (the reading of the Bodleian and first Vatican MSS) as against eti te, and suggests the omission of de, as is pointed out in Thompson’s note. ‘Two courses were before Isocrates: that of persevering in his present employment, in which case Socrates augurs that he will throw all other logographers into the shade; secondly that of abandoning the rhetorical and adopting the philosophic profession. Isocrates, as we know, chose the former alternative.’

quam ut sc. eius orationes cum orationibus Lysiae comparantur. For the comparatio compendiaria, cf. 66, 68 and de Or. i 6, 23, 197, ii 4: Madvig § 260, obs 2. Its use here enables Cicero in his translation to match the brevity of the original.

§ 42. de adulescente. Isocr. was born in 436; Plato in 429 or 427. On Plato’s first acquaintance with Socrates in 409 or 407, Plato was 20 and Isocrates about 26. The dramatic date of the Phaedrus is uncertain, but the obvious
Socrates auguratur. at ea de seniore scribit Plato et scribit aequalis et quidem exagitor omnium rhetorum hunc miratur unum: me autem, qui Isocratem non diligunt, una cum Socrate et cum Platone errare patiantur. dulce igitur orationis genus et solutum et adfluens, sententias argutum, verbis sonans est in illo epidictico genere, quod diximus proprium sophistarum, pompae quam pugnae aptius, gymnasiis et palaestrae dicatum, spretum.

1 auguratus POM; auguratust Stangl.  3 Isocratenn cum F.  5 effluens cum codd. plerisque m.; adfluens cum cod. Gu² J, (adfluens v.) fluens coni. Orelli, 'quod aliquanto confidentius commendare oportebat Orellium' (Bake), Peter-Weller, KH et st.

1 limits between which it falls are 409 and the death of Socr. in 399. de seniore scribit, as remarked by Thompson, compels us 'to infer that Cicero conceived the Phaedrus to have been written when Isocrates had reached at least his full maturity, in other words, long after the time at which the conversation between Socrates and Phaedrus is feigned to have taken place. Plato himself was but six years the junior of Isocrates and therefore could not have been a young man at the time when Isocrates would be justly described as senior, a term which a Roman would not have applied to any one much under fifty years of age' (Introduct. p. xxiv). This consideration, so far as it goes, is in favour of the assigning of a late date to the Phaedrus (cf. 151). exagitator 12.

2 cum Platone errare. Tusc. Disp. i 39 'errare me malo cum Platone... quam cum ipsis vera sentire'; Balb. 64 'videte ne utilius vobis et honestius sit, illis ducibus errare quam hoc magistro erudiri'.

dulce igitur resumes the general argument from the end of § 39 or perhaps the latter part of § 37. As opposites to dulce et solutum we have (in inverse order of epithets) 'contorta et acris oratio' 66. For dulce cf. 'ad voluptatem aurium' in § 37 fin.; for solutum 64, 67, de Or. iii 173, 184; its opposite is vincum. The epidictic style, although to a certain extent vincum numeris, yet owing to its preference for the molliores numeri is comparatively speaking solutum, Brut. 32 (Isocr.) 'primus intellectem eiiam in soluta oratione, dum versus effugere, modulus tamen et numerum quendam oportere servari'.

3 adfluens, 79, 'suave et adfluens; 'rich, full, redundant,' nearly = abundant, which however is a less elevated term. Tennyson in the Princess p. 105, ed. 1870, has 'an affluent orator.'

4 argutum, 'clearly cut', 'sharply defined'; 38. sententias is contrasted with verbis: the epidictic style is 'full of bright, sharp, conceits (of thought), and ring (of sound)' sophistarum 37. pompae. The unpractical oratory of the epidictic class as compared with that of public life is often likened to a festal pageant or preliminary procession, as contrasted with the actual σήως, or to drill and parade as opposed to the lines of battle (actes). de Or. ii 94 (of the pupils of Isocrates) 'eorum partim in pompa, partim in acte illustres esse volu- runt;' ib. 294 'adhíbere quandam in dicendo speciem atque pompam et pugnae similem fugam', iii 177 'ad scaenam pom- pamphi' opp. to 'usum cotidiamum', Tusc. Disp. iv 48 'illa quidem ex rhetorum pompa'. The primary meaning of pompa is a 'procession' (de Off. i 36 § 131); hence (as it is well put by Ernesti, Civil. Cíc. s.v.) 'quia illae pompae magnifice erant apparatae, properterea transfertur ad orationem generis demonstrativi, in qua omnibus ornamentis locus est, et quae inprimis ad ostentationem ingenii et eloquentiae pertinent, et orationi forensi opponitur.' Cf. Dion. Hal. Vet. Scr. Cens. v 2 (of Isocr.) Ποιηκός ἐστι... οἱ μὲν ἀγω- νιστικοὶ, de Dem. 32 (the de Corona differs from the Menexenus) ὅσω διαλαλεῖ Ποιη- ματίτηρ οὐκ ὡς Ποιητήριο... gymnasiis et palaestrae. de Or. i 81 (of Greek philosophers) 'nitiudum quoddam genus est verborum et laetum, et palaestrae magis et olei, quam huius civilis turbae ac fori;' Brut. 37 (Demetrius Phalereus) 'να τοῦτος ημῶν ἥν οὖν λόγος ὑπαρχεῖν.' Palaestra may therefore be regarded as a narrower term than
et pulsum foro: sed quod educata huius nutrimentis eloquentia ipsa se postea colorat et roborat, non alienum fuit de oratoris quasi incunabulis dicere. verum haec ludorum atque pompea; nos autem iam in aciem dimicationemque veniamus.

43 Quoniam tria videnda sunt oratori, quid dicat et quo quidque XIV loco et quo modo, dicendum omnino est quid sit optimum in singulis, sed aliquanto secus atque in tradenda arte dici solet.

1 eloquentia est FPO, est expunxit Poggius in cod. Laur. 50, 31. 4 autem iam E (edd.); autem MPO. iam Stangl qui in cod. Laudensi autem supra iam scriptum suisse contendit. *descendamus* (ed Ven., Ern., m) "elegantius quam veniamus nescio cui visum est", o. 

'gymnasia,' though Cicero does not apparently intend any contrast between them here, any more than in de Or. i 98 'magnam habeo, Crasse, huic *palaestrae* et Tusculano tuo gratiam et longe Academiae illi ac Lycio tuum hoc suburbanum *gymnasiun* antepono.'—The combination of the pl. *gymnasiun* with the sing. *palaestra* may be either ascribed to a love of variety, or it may be due to the plural of the former word lending itself more readily to the metaphorical use (cf. Parad. proem. 1 'qua vix in gymnasiis et in otiio Stoici probat'), whereas *palaestra* in its metaphorical applications is always used in the singular.

*educata.* De Or. ii 3:6 'haec ars tota dicendi...habet hanc vim non ut...ea quae sunt orta iam in nobis et procreata, *educet* atque confirmet.' 'educat nutrix,' says Varro, quoted by Nonius 447, 33: 'The distinction between *educere* (of bodily rearing) and *educare* (of mental training) is not always kept. In the text there would be obvious objections to *educata*, firstly, because it would be *educata ex;' and secondly, because it is often used as a military term and as such would be particularly inappropriate in the present context. For *nutrimenta* cf. *nutrix* in § 37.

*colorat*, 'until she herself gathers strength and colour,' the healthy sunburnt appearance acquired by exercise in the open air, de Or. ii 60 'cum in sole ambulem,...fieri natura tamen ut colorer.' Quint. vii pro § 19 'corpora sana et integri sanguinis et excitatione firmata ex iisdem his speciem accipient, ex quibusvis, namque et *colorata* (opp. to *fuscata*) et astricta et lacertis expressa sunt.'

*quasi incunabulis* 'what we may call the cradle of the orator.' De Or. i 23 'repetam non ab incunabulis (the 'elements') nostrae veteris puerilisque doctrinæ quendam ordinem praecipuior.' Quint. i pro. § 6 'ab ipsis discendi velut incunabulis.'

*ludorum.* de Or. i 147 'qui ea quae agenda sunt in foro tamquam in acie, possunt etiam nunc exercitacione quasi lucidac praediscere ac meditari.' For the omission of the verb in short clauses, where there is an emphatic demonstrative, Reid compares N. D. i 25 and iii 80; de Div. ii 78.

*aciem dimicationemque,* 'the lines of battle and the thick of the fray'; de Or. i 157 'educenda dictio est ex hac domestic a exercitacione et umbrellati medium in agmen, in pulverem, in clamorem, in castra atque in *aciem* forensem'; de Leg. iii 6 § 14 (Demetrius Phal.) 'doctrinam ex umbraculis eruditorum otioque non modo in solem atque pulverem sed in ipsum discrern aciemque produxi.' According to Photius 'Kleochares or Philip compared the speeches of Demosthenes to *soldiers,* δά τὴν πολεμικὴν δύναμιν, those of Isokrates to *athletes,* τέρψιν γὰρ παρέχειν αὐτοῖς θεατρίκαν.' (Mayor on Quint. x i § 33).

§ 43. At this point begins the portraiture of the perfect orator in the three relations of (i) inventio (§§ 41—49); (ii) collatio (§ 50); and (iii) actio (§§ 54—60) and elocutio (§§ 61—236).

*quid dicat* comes under the heading of *inventio* (σύνεσις), *quod quidque loco* under *collatio* or disposicio (στάσις), and *quod modo* under actio or pronuntiatio (στάσις) and elocutio (λέξις). Ar. Rhet. iii 1 § 2 οὐ γὰρ ἀνύχως τὸ ἔχειν αὐτὶ λείπει, ἀλλὰ ἀνάγκη καὶ ταῦτα ὡς δει εἰσεῖν. Further details on these and similar subdivisions of the subject may be found in Volkman's Rhet. pp. 15—17.

*in tradenda arte,* i.e. in the systematic teaching of the art of rhetoric. The 'praecipita' of the de Inventione and the de Oratore and of the rhetorical catechism called the partitiones oratoriae, will be laid aside in the *Orator,* where the object is criticism and not direct instruction. *arte* is here equivalent to τέχνη in the
nulla praeccepta ponemus,—neque enim id suscepimus—sed excellentis eloquentiae speciem et formam adumbrabimus; nec quibus rebus ea partetur, exponemus, sed quals obis esse videatur. ac duo breviter prima; sunt enim non tam insignia 44 ad maximam laudem quam necessaria et tamen cum multis paene communia: nam et invenire et iudicare quid dicas, magnia illa quidem sunt et tamquam animi instar in corpore, sed propria magis prudentiae quam eloquentiae. qua tamen in causa est vacua prudentia? noverit igitur hic quidem orator, quem summum esse volumus, argumentorum et rationum locos: nam 45

et tamen ii; et eadem iii et st ex Halmii coniectura. 7 tamquam H.
8 qua—prudentia? post Lambiniin scel. KH. ‘si quis Lundem coniciat, quae tamen cassa est vacua prudentia lubens assenti’ Bake. quae tamen incauta st, si vacua prudentia Madvig, adv. crit. iii 96 ‘eloquentiam prudentia vacuam Cicero dicit incautam esse nec ea vitare posse quae oratori obsint’. quod mihi quidem propter tautoligiam disiplicit; scribendum fortasse: quae autem causa est vacua prudentia? idem conicit Stangl, nisi quod tamen retinet; idem nuper edidit quae qua tamen in causa est vacua prudentia? 9 summum esse scel. Bake (K).

esse videatur. Quint. x 2 § 18 ‘noveiram quosdam, qui se pulchre expressisse genus illud cælestis i dicingo viri (sc. Cicero) sibi viderentur, si in clausula posuisse esse videatur.’

§ 44. insignia ad—laudem, ‘specially marked out for the highest praise’. Ad Fam. iii 11 ‘nihil de insignibus ad laudem viris obscure nuntiaris solet’, de Fin. iii 28 ‘cui contingit ut iure laudetur, habet insignem quiddam ad decus et ad gloriam’, de Leg. iii 19, de Am. 43: Liv. xxiv 49 § 8, i 47 § 12; Curtius iv 20 (4) § 19, ix 19 (5) 1.

et tamen, inventio and collocatio, though essential and indispensable in oratory, are nevertheless not confined to it, as they may almost be described as common to many people besides orators, e.g. philosophers, poets, mathematicians. Elocutio and actio on the other hand belong in a peculiar manner to the province of the orator; though even this is a statement that is open to some slight modification (Ar. Rhet. iii 1 § 6 τὸ τῆς λέξεως ἔχει τι μικρὸν ἀναγκαίον ἐν πάσῃ διδασκαλίᾳ). On et tamen, ‘apart from all that,’ see Reid on De Sen. 16.

illa quidem, 13.
animi instar in corpore. Schol. on Hermogenes, Rhet. Gr. iv 33 Walz, ol παλαιοὶ οὕτωρ τι ὅψον τὸν λόγον ὑπέθεντο ek σωμάτω τε συνεργάτω καὶ ψυχής, ψυχή μὲν καλούσε τά ἐνθυμήσθα καὶ τῆς δύομα τῆς διά τῶν κυριακῶν συναγωγῶν, σῶμα δὲ τῆς φράσεως καὶ τῆς έξωθεν κάλλος ὃ ποιεῖ κέλευσαν αι ἱδαι.

prudentiae, de Or. ii 120 ‘cum haec duo nobis quaerenda sint in causis, primum quid, deinde quomodo dicamus, alterum… prudentiae est paene mediocris quid dicendum sit videre; alterum est, in quo oratoris vis illa divina virtute cernitur, ea quae dixerat sunt, ornate copiose varias dicere’. Quint. viii pro § 14 ‘M. Tullius inventionem quidem ac dispositionem prudentis hominis putat, eloquentiam oratoris’.

vacua, ‘idle,’ ‘unoccupied.’ ‘Is there any cause in which good sense stands idle,—does not come into play?’ vacuo often of a person at leisure, aures vacuae of ears ready to listen,’ animus vacuos of a mind unoccupied: as applied to prudencia it is perhaps unexamined. Jahn compares the use of vacua by the jurists for ‘money lying idle.’ Schenkl, rendering it ‘useless,’ ‘superfluous,’ quotes Gellius xi 15 § 6 ‘vacuane et inanis sit ista productio’; and Petronius 102 ‘sine causa spiritum tamquam rem vacuum impendere’.

argumentorum et rationum locos. Inf. 46, 118, 122. These loci (or tōsō) are the points wherein the proof lies. Topica § 7 (after translating τοιχία by inventendi ars), ‘ut igitur earum rerum, quae absconditae sunt, demonstrato et notato loco, facilis inventio est; sic cum pervestigare argumentum aliqvud volumus,
CICERonis [XIV 45—

quoniam quicquid est, quod in controversia aut in contentione versetur, in eo aut sitne aut quid sit aut quale sit quaeritur; sitne, signis; quid sit, definitionibus; quale sit, recti pravique partibus; quibus ut uti possit orator, non ille volgaris, sed hic excellens, a propriis personis et temporibus semper, si potest, avocet controversiam; latius enim de genere quam de parte discpectare licet; ut, quod in universo sit probatum, id in parte sit probari necesse. haec igitur quaestio a propriis personis et tem-

1 quoniam om. edd. Ven.1 Gryph.2 secl. k. 4 volgaris ok: vulg. ceteri. 5 si potest secl. k. si poterit avocabit Bake coll. § 47; si opus est av. coni. Stangl.

locos nosse debemus; sic enim appellatae ab Aristotele sunt eae quasi sedes, e quibus argumenta promuntur. § itaque licet definire locum esse argumenti sedem; argumentum autem orationem quae rei dubia necessitatem, sed ex eis locis in quibus argumenta inclusa sunt, alii in eis ipso de quo agitur haerent, alii assumunt extrinsicus' (cf. de Or. i 163). In de Or. ii 147 the loci are compared to the 'haunts of game' and in 174 to 'veins or mines where work metals may be looked for,' and in de Fin. iv 10 to stores or tesauri (cf. Quint. v 10 §§ 20–22). Aristote himself, Rhet. II 26 § 1, describes τόνως as a head or genus under which many enthymemes or rhetorical arguments fall or are collected; τόνως, εἰς δὲ πολλὰ ἐνθυ


§ 45. controversia refers mainly to forensic, contentione to political debates; both however are comprehensive terms; in de Off. i 133 contentio embraces the disputations of judicature, as well as the contiones senatus, &c.

sitne...quid sit...quale sit. De Or. i 139 'quicquid in controversiam veniat, in eo quaeri solvere aut factumne sit aut, si est factum, quale sit aut etiam quo nomine vocetur aut quod nonnulli addunt, recte factum esse videatur,' ii 104 'nihil est quod inter homines ambigatur, ...in quo non aut quid factum sit aut fiat futurumve sit quaeratur aut quale sit aut quid vocetur.'

These questions determine the point at issue, the causa ambigendi; the determination of this point is called the constitutio causae, 'prima contestio causarum ex de
depulsione intentionis proiecta' (de Inv. i § 10). On the constitutio causae, or στά

sis, see Volkmann, Rhet. § 4.

sitne, signis. The question of fact (sitne) comes under what is somewhat awkwardly called the constitutio connectiv
turis 'quoniam conecturis causa firmatur'

(de Inv. i 8 § 10). Signa here includes 'indications' of every kind, on which rests the proof of a question of fact. Cicero here uses the term in a wider sense than the author of the rhet. ad He
enium (11 4 § 6), who has the following definition: 'signum est per quod ostendit

tur idonea perficiendi facultas esse quae sita; id dividitur in partes sex, locum temporum spatium occasionem, spem perfi
ciendi, spem celeri.' He distinguishes from this, five other means of proof, among which may be mentioned what he calls argumentum 'positive evidence,' and consequentius 'evidence of subsequent con
duct.' All these must be included in Cicero's signa. (On the status connectur
turis see Volkmann, § 5.) Similarly in the Rhetoric of Aristotle (i 2 and ii 25) οντος is a generic term for 'proof,' sub
divided into two species τοκιάνων, 'incontro
trollable proof,' corresponding to argu

dementum, and οντος in its narrower meaning, corresponding to the specific sense of signum.

quid sit, definitionibus. It was these definitions that gave the epithet definitiva to this particular kind of constitutio: de Inv. i. 8 § 10 'cum nominis (controversia est) quoniam vis vocabuli definienda verbis est, constitutio definitiva nomi

natur.' See Volkmann, § 6.

quale sit. De Inv. i 8 § 10 'cum vero qualsis res sit quaeritur, quia et de vi et de genere negotii controversia est, con

stitutio generalis vocatur.' The plea in this case is iure factum esse. recti pravi
tique partibus, are the different subdivi
sions (or degrees) of right and wrong, partes = 'species,' de Or. i 189 'partes sunt quae generibus eis, ex quibus ma

nunt, subicuntur.' On the status qualify
tatis see Volkmann § 7.

quibus (sc. causarum constitutio

nibus); we here have a slight anakoluthia; instead of having a proper apodosis beginning with his or some other demonstrative
poribus ad universi generis orationem traducta appellatur \textit{θέσις}; in hac Aristoteles adolescentis, non ad philosophorum morem tenuiter disserendi, sed ad copiam rhetorum in utramque partem ut ornatus et uberius dici posset, exercuit; idemque locos—sic enim appellat—quasi argumentorum notas tradidit, unde
\begin{quote}
rationem Purgold obs. crit. p. 349 (k et st cum Nizolio). adul
terioris KH; 
\end{quote}

pronoun, we have a relative. The relative would have been correct, if \textit{quoniam} had been omitted in the protasis.

§ 46. \textit{quae...ad universi generis orationem traducta}, opp. to the \textit{quaestio finita}. The rhetoricians distinguished between questions of the universal kind, abstract questions, having no actually specified relation to individual persons or circumstances, and those of a special kind, concrete instances, involving actual persons and circumstances. In the rhetorical system of Hermogoras, as stated in de Inv. 1 6 § 8, an example of the former is termed \textit{quaestio}, the latter \textit{causa}. In the Topica Cic. calls the former \textit{propositum}, § 79 'quaestionum duo sunt genera, alterum infinitum, alterum definitum. definitum est quod \textit{utpote} Graeci, nos causam; infinitum quod \textit{θέσις} illi appellant, nos \textit{propositum} possumus nominare'; in the de Or. iii 109 he calls it (the \textit{θέσις}) a 'quaestio infinita et quasi proposita consultatio', opp. to \textit{deftinita controversia}, de Or. i. 138 (among the current precepts of rhetorical) 'omnem orationem aut de infinitae rei quaestione sine designatione personarum et temporum aut de re certis in personis ac temporibus locata.' In ib. ii §§ 132—3, Antonius insists that the rhetoricians are wrong in distinguishing thus between general propositions and particular instances, and points out that the true orator will rise from the special instance to the higher ground of the general principle. Cf. iii 120. This was one of Cicero's strong points: Brut. 322 'nemo (among the rest of the orators of Rome) qui dilatare posset atque a propria ac definita disputatione hominis ac temporis ad communem quaestionem universi generis orationem tradu
cere.'

\textbf{Aristoteles.} 127. Quint. xii 2 § 25 'Peripateticus studio quoque se quodam orato
torio iactavit. nam \textit{thesis} dicere exercitationis gratia fere est ab ipsis institutum'. Diog. Laert. v 7, 'Aristotelis \textit{pro\ θε\ sιν} sumegenyma\ε\ των\ μαθητ\ έs, \textit{κα\ η\ ρησι}-

\textit{tenuiter disserendi}, contrasted with \textit{copiam} and with \textit{ornatus et uberius}. \textit{co-
piam}, Tusc. Disp. i 7 (after referring to Ar.), 'hanc enim perfectam philosophiam semper judicare, quae de maximis quaesitionibus \textit{copiose} posset ornateque dicere'.

\textit{in utramque partem}. Tusc. Disp. ii 3 § 9 'mihi semper Peripateticorum Academiaeque consuetudo de omnibus rebus in \textit{contrarias partes} disserendi non ob eam causam solum placuit quod aliter non posset, quid in una quaque re verisimile esset, inveniri: sed etiam, quod esset ea maxima \textit{dicendi} exercitatio; qua principec usus est Aristoteles'. De Or. iii 107 'ancipites disputationes, in quibus de universo genero in utramque partem disseri copiose licet, quae exercitatio nunc propria duarum philosophorum (Academics and Peripatetics) putatur'.

\textbf{Diog.} L. iv 28 says of Arcesilaus \textit{πρ\ ώτος} \textit{εις εκ\ θ\ ατ\ ραν \ ε\ π\ χε\ ρι\ ο\ ρα} but in ix 51 makes a similar statement about Protagoras; cf. Acad. i 46, ii 7; de Fato i 7; N. D. ii 168; Fin. v 10; Numerius apud Euseb. Pr. Ev. xiv 7, 15 \textit{εις εκ\ θ\ ατ\ ραν \ ε\ π\ χε\ ρι} \textit{εις}; Galen. Plac. iv § 365 ed. Müller.' (Reid).

The manuscript reading \textit{possit} is defended on the ground that the present tense gives a general and therefore permanently present definition of the \textit{copia rhetorum}. The imperfect is grammatically, however, more regular after \textit{exerci
tuit}.

\textbf{locos, τόπους}, see passages quoted on § 44; \textbf{argumentorum notas}, de Or. ii 1 74 'ut si aurum cui, quod esset multifari
rion defossum, communstrare velitum, satis esse deberet, si signa et notas ostena
derem locorum, quibus cognitis ipse sibi foderet et id, quod velit, parvo labore, nullo errore, inveniret: sic has ego argumentorum...notas...';
omnis in utramque partem traheretur oratio. faciet igitur hic XV
noster—non enim declamatorem aliquem de ludo aut rabulam
de foro, sed doctissimum et perfectissimum quaerimus—ut, quo-
niam loci certi traduntur, percurrat omnis, utatur aptis, generatim
dicat; ex quo emanant etiam, qui communes appellantur loci.

1 faciet Guliemius apud Gruterum, Sauppe (KP², HST): facile...quoniam...percurrut...
utatur...dictum cum codd. Ern., MOJP¹. ut, quoniam...percurrut...utatur...dictum cum
codd. KP², HST: (om. ut) quoniam...percurrut...utatur...dictum OJP¹. ex quo—loci
secl. K. emanant vulgo: emanant h cum FPO.

§ 47. faciet...ut. 'Will take pains to'.
§ 131 'est faciendum ut'. The correction
faciet (for facile) accounts for the subse-
quent ut...percurrut, the reading of the MSS.

deaematorem i.e. a mere declamer
('spouter') from the rhetorician's school;
de Or. iii 138 'hunc (Periclem) non de-
clamator aliqui ad clepsydram latrare docu-
erat', pro Planc. 83 'non vobis videtur cum
aliquo declamatore, non cum laboris et
furi discipulo disputare? ' For de ludo
cf. de Or. ii 28 'hominem audieis de
schola.'

rabulum 'brawler'; de Or. i 202 'non
enim causidicum nescio quem neque cla-
matorem aut rabulam hoc sermone nostro
conquirimus'; Brut. 180 'omnium orato-
torum sive rabularum qui et plane inducti
et inurbani aut rustici etiam fuerunt', ib.
226 'rabula sane probabilis'. Quint. xii
9 § 12 'a viro bono in rabulam latratorem-
que convertitur'. Festus s. v. rava vox
'rvam vocem significat raucaem et parum
liquidam, proxime canum latratum (cf. de
Or. iii 138 quoted above): unde etiam
causidicus pugnaciter loquens rabula ap-
pellabatur, ut apud Lucilium.'

loci certi, 'definite categories'. Since
the categories enumerated in the current
systems of rhetoric are clear and well
defined, an orator will make a point of
running rapidly over them and selecting
those that are appropriate for his case.
For these categories, see the sketch of
the doctrine of 'Topics' (derived either
from the case itself or from without) and
the illustrations of that doctrine, given in
de Or. ii 162—173.

percurrat. De Or. ii 140 'ita modicacae
et paucae sunt (generum universae quaes-
tiones), ut eas omnes diligentia et mem-
ores et sobri oratores percurras animo et
prope dicam decantatas habere debant'.

ex quo sc. generatim dicendo.

emanant, de Or. i 189 'partes sunt
qua generibus eis ex quibus manant subci-
untur', and iii 166 'illud quod ex hoc
genere profuit, non est in uno verbo
translato' (Nägelsbach Stil. § 130. 1).

communes loci, 72, 95 and esp. 116:
'general arguments', topics for general
argument; a sense in which the term
'common-places' was long used in the
College exercises of our older English
Universities.

De Inv. ii 48 '...argumenta, quae trans-
ferri in multis causas possunt, locos
communes nominamus...distinguitor au-
tem oratio atque illustratur maxime raro
inducendis locis communibus et aliquote
loci iam certioribus illis argumentis con-
firmato...omnia autem ornamenta elucu-
tionis, in quibus et suavitatis et grativatis
plurimum consistit, in communes locos
conferuntur'. de Or. iii 106 'consequentur
etiam illi loci, qui quomquam proprii
causarum et inhaerentes in earum nervis
esse debent. tamen quia de universa re
tractari solent, communes a veteribus
nominati sunt, quorum partim habent
vitiorem et peccatorum acerum quandam
cum amplificatione incutitionem aut que-
relam...quibus uti confirmatis criminibus
oporet...; ali autem habent depreca-
tionem aut miserationem; aliui vero
anipites disputationes, in quibus de uni-
verso genere in utramque partem disseri
copioso licet.'

The κατά τόνως of Aristotle Rhet. ii 18
§§ 3—5 and c. 19 are four in number,
(i) topics of arguments from the possible
or impossible, (ii) from the past or the
future, (iii) from the greater or the less,
(iv) from amplification or depreciation.
The communes loci of the Latin rhetori-
cians are more comprehensive, and are
able of a more extensive application.
They are illustrated by examples not
only in the contexts of the passages
already quoted but also in Auct. ad
Herrn. ii §§ 5, 13, 14, 22, 24, 26, 48, 49.
'From these examples it seems that any
subject or topic of a general character
that is capable of being variously applied
and constantly introduced on any ap-
propriate occasion is a locus communis;
any common current maximi or alternative
nec vero utetur imprudenter hac copia, sed omnia expendet et
seliget, non enim semper nec in omnibus causis ex eisdem locis
eadem argumentorum momenta sunt: iudicium igitur adhibebit
nec inveniet solum quid dicat, sed etiam expendet; nihil enim
est feracius ingenii, eis praesertim, quae disciplinis exculta
sunt; sed ut segetes secundae et uberes non solum fruges,
verum herbas etiam effundunt inimicissimas frugibus, sic inter-
dum ex illis locis aut levia quaedam aut causis aliena aut non
utilia gignuntur; quorum ab oratoris iudicio delectus nisi adhi-

1 sed omnia—seliget secl. k. 2 + ex isdem H: eadem coni. F; ex iisdem eadem
Lambinus, Ernesti; ex isdem locis eadem Madvig, adv. crit. III 97 ‘argumenta, quae ex
eisdem locis ducantur, non semper idem momenti habere dicat, sed modo gravioris,
modo levioris ponderis esse. oculus librarior in isdem et eadem aberrat.’
3 momenta sumenda Eusner (st). 5 iis OH: his FPO. 7 etiam herbas H
cum O: herbas etiam FP. 9 quorum—quonam modo secl. k. quorum ab oratoris
iudicio delectus magna nisi adhibebitur Mommsen apud Jahnium; quorum nisi ab
oratoris iudicio delectus magnus adhibebitur Stangl (H); delectus nisi adhibebitur (om.
magnus) V. oratoris F: actoris FOM (Stangl coll. § 209, de Or. III 114).

proposition, such as suspinitionibus credi
opertere non opertere, et contra suspitionibus
cred i opertere [de Inv. II 48], testibus credi
opertere et non opertere [ib. 59]. Again
invidia, avaritia, testes inimici, potentes
amicis (Quint. v 12 §§ 15, 16) may furnish
loci communes; or they may be constructed
de virtute, de officio, de aegro et bono, de
dignitatis, utilitate, honor, ignomina, and
on other moral topics’ (Cope’s Intr. to
Ar. Rhet. p. 130).

imprudenter, unintelligently, uncritical-
cally. expendet. For the whole passage,
compare de Or. ii 308 ‘ut vero statuum
 ea, quae probandi et docendi causa do-
cendi sunt, quem ad modum componamus,
id est vel maxime proprium oratoris pru-
dentiae. multa enim occurrunt argum-
enta; multa, quae in dicendo profutura
videantur; sed eorum partim ita levia
sunt, ut contemnenda sint... equidem cum
colligo argumenta causarum, non tam ea
numerare soleo quam expendere’. 

seliget ex omnibus.

momenta, emphatic; ‘the stress of
evidence’, ‘the weight of proof’. Piderit
quotes de Rep. iii 12 ‘omia verborum
momentis, non verborum ponderibus examenent’;
Acad. ii 124 ‘contrariarum rationum paria
momenta’ (ib. 46). Mur. 3 ‘diligentissime
perpendit momenta officiorum omnium’.
Nagelsbach Stil. § 117, 3 renders
argumentorum momenta by entscheidende
Beweisgründe, remarking that the par-
ticipial epithet in his rendering is equiv-
alent to the subst. followed by the gen.

The insertion, however, of eadem makes
it unnecessary to throw such a strong em-
phasis on momenta.

§ 48. iudicium adhibebit. Part. orat. 8
‘omnibusne igitur ex isis locis argumen-
ta sumemus? immo vero scrutabimur et
quaremus ex omnibus; sed adhibebimus
iudicium ut levia semper eiciamus’.

ingenius, equivalent, as often, to an
abstract: ‘ability’. Cf. Leg. i 46. 

herbas, ‘weeds’; Tac. dial. de or. 40
‘indomitus ager habet quaestam herbas
laetiores’. effundunt, ‘bring forth in
profusion’ Brut. 36 ‘haec aetas effudit
hanc (oratorum) copiam’. The ingenium
is similarly compared to an ager in de Or.
ii 131 ‘subacto mihi ingenio opus est, ut
agro non semel arato, sed novato et ite-
rato, quo meliores fetus possit et grandiores
dedere’, and in Tac. dial. de or. § 6 ‘in
ingenio quoque sicut in agro... gratiora
qua sua sponte nascantur’.

§ 49. quorum is constructed with the
nearer subst. delectus, instead of being
turned into quibus dependent on the
remoter verb adhibebitur. delectus...ad-
hibebitur de Or. iii 150 ‘in hoc verborum
genere propriorum delectus est habendus
quidam atque in aequum quod iudicio
ponderandus est’; de Fin. v 30 § 80 ‘quid
enim interest. expetas an eligas? mihi
quidem etiam lauitus videtur quod eligitur,
et ad quod delectus adhibebetur’; de Off. i 15
§ 49 ‘acceptor autem beneficiorum sunt
delectus habendi’, ib. 41 § 149 ‘habere de-
lectum civis et peregrini’. All the above
passages as well as the general run of the
context are in favour of the omission of
the epithet magnus which the MSS in-
sert after delectus. Piderit, accepting
bebitur, quonam modo ille in bonis haerebit et habitabit suis, aut molliet dura aut occultabit quae dilui non poterunt atque omnino opprimet, si licebit, aut abducet animos aut aliud adferet, quod oppositum probabilius sit quam illud quod obstabat.

50 Iam vero ea, quae inveniet, qua diligentia collocabit, quoniam id secundum erat de tribus: vestibula nimium honesta

Mommsen's nisi and omitting magnus, accounts for the insertion of the latter by suggesting that NIS or NVS was written by mistake for NISI, and was afterwards mistaken for the termination of an adjective; a later copyist would supply such an adj. by writing magnus. In favour of the retention of magnus, Heerdeggen quotes de Rep. i 35 'est in ipsis magnus delectus hominum et dignitatum'.

Many of the older edd. put a full stop after adhibebitur, and begin a fresh sentence with Atiquis quonammodo; but aliqui is not in the MSS, and is never used by Cicero, except perhaps in de Leg. i 62 'minima olim istius fuit cupiditas; alioqui multa extaret exempla maiorum'.

In bonis haerebit et habitabit suis

137, de Or. ii 292 (Antonius), 'mea autem ratio haec esse in dicendo solet, ut boni quod habeat (causa), id ampletar, exornem, exaggerem, ibi commorare, ibi habitem, ibi haeream'; ib. 160 'illi qui hoc solum colendum ducabant, habitarent in hac una ratione tractanda', iii 31 (Cotta) 'haeret in causa semper', and ib. 32 (Ant.) 'in una quaque re commorans'.

In bonis suis, 'in his strong points'. The position of suis, however, seems to make it specially emphatic. As Mr Nixon remarks, the sense runs thus: 'a fertile brain produces weeds, as well as grain,—unimportant or irrelevant or inexpedient matter. Now if choice is not exercised, how will our orator keep a firm footing on the ground that strictly belongs to him (and is not aliena).' Bonis, he suggests, here means 'property', as in Fam. xiii 30 'est hodie in bonis', and in the Jurists.

Atque, 'and even', 'and indeed', couples opprimet with occultabit. For this common use of atque introducing a climax cf. § 52 'difficilem... atque omnium difficillimam.'

Quod oppositum, i.e. 'which, if taken up and met, may be more easily made good than the point which he foresees will stand in his way'. oppositum might also mean 'started in opposition', in which case the method here commended would correspond to what is proverbially known as 'setting up a man of straw'. But, as suggested by Dr Reid, it seems hardly likely that Cic. here intends the orator to set up a quasi-hostile supposition in order to demolish it; the natural thing to do is for him to pit against the hostile supposition another that will favour his case and explain the facts. The fut. indic. obstabat is unnecessarily suspected by Ernesti, who prefers ostet or ostabat, but it is equivalent to obturse reperitur and the future is used (as in §§ 132 sumentur, 192 audient, 200 dicit), to indicate that the prescribed line of action refers to conditions that are still in prospect.

§ 50. The orator in relation to the arrangement of the several parts of his speech, the 'collocatio' or 'distributio' (= τάξις).

collocabit, de Or. ii 307 'redeo ad ordinem collocationemque rerum ac locorum', and §§ 307—314.

vestibula, de Or. ii 330 'sed oportet ut aedibus ac templis vestibula et aditus, sic causis principia pro portione rerum praeponeere.' The words just quoted are cited from memory by the rhetorician Julius Victor c. xv p. 82 Mai (= p. 421 of Halm's Rhetores Latini Minores), and, in the form in which he gives them, are transcribed in Meyer's apparatus criticus and thence copied by Goehler, without any mention of the fact that they come from Cicero himself. vestibulum (connected with the same Sanskrit root vās 'to dwell' which appears in vesta) is primarily an entrance-court, an enclosed space between the entrance of a house and the street, pro Caec. 35 'si te... non modo limine tectoque aedium taurum sed primo aditu vestibuloque prohibuerint'. A different view of the etymology of the word is given by Curtius G. E. 105. See further in Marquardt Das Privatleben der Römer ii pp. 219—223.

honesta, 'handsome'. The comparison
aditusque ad causam faciet illustris; cumque animos prima adgressione occupaverit, confirmabit sua, infringabit excludetque contraria; de firmissimis alia prima ponet, alia postrema inculcantibus leviora.


of the exordium of a speech to the entrance of a building, reminds us of the language of the elaborate procemium of Pindar’s sixth Olympic ode: χρωσθα υποστάσεις εύτιχει θαλάμω κίνας, ό οτε θάνατο μέγαρον πάθους ἂν φυσικόν ἔργον πρόσωπον γορθέν τηλαγιέ. Cunque...occupaverit. De Or. ii 315 (of the exordium) ‘ prima est quasi cognitio et commendatio orationis in principio, quaeque continuo eum qui audit permutat atque allicere debet,’ ib. 200 (on Antonius’ speech in defence of Norbanus) ‘ubi sensi me in possessionem iudicii ac defensionis meae constituas,’ etc. For the topics of the προσθομον, see Ar. Rhet. iii 14, Rhet. ad Alex. 29, ad Herenn. i 4 § 6, Quint. iv 1; Volkmann’s Rhet. § 12.

After the exordium come the narratio and confirmatio, and the absence of any reference to these has led to the suspicion that several clauses have fallen out of the text. Cicero’s present treatment of collocatio (as well as of inventio) is obviously very brief, and of this he is himself thoroughly conscious; he says that he has treated the first two portions of the subject summam breviterque; and, although such a treatment is consistent with a certain degree of completeness, we need not be surprised at finding the narratio omitted as well as the peroratio. It is no part of his present purpose to enter fully on any praecipa dicendi. It is extremely probable however that he did refer very briefly to the confirmatio in some such terms as confirmabo sua. These words may easily have dropped out before infringabo, to which they supply the proper antithesis; cf. 122 ‘sua confirmare, adversaria everiere’; de Or. ii 331 ‘tum suggerebatur sunt firmamenta causae coniunctae et infringendis contrarius et tuis confirmandis’; part. orat. 122 ‘in infringendis...nostris argumentationibus infringendisque contrariis’.

However short and concise Cicero is, he seldom fails to try and cram in all his technicalities, however much disguised; and so I take the occupatio as covering the narratio or as corresponding to insinuatio. It seems to be explained by de Inv. i 25ff. There, in § 25, he says he has discussed exordium and insinuatio separately, and will now consider their common features. After doing this, he discusses two kinds of narratio: (1) in § 27, which clearly covers our occupatio animorum; (2) in § 28, narratio proper, or expositio. Nevertheless, narratio may have been omitted here, as being not always necessary; cf. Volkmann § 13 p. 109’ (Nixon).

de firmissimis, de Or. ii 314 ‘in oratione firmissimum quodque sit primum; dum...ea quae excellenter serventer...ad perorandum; si qua erunt mediocri...in medium turbam atque in gremio coniciatur.’ For the sense, cf. Longinus fragm. 4 in Spengel’s Rh. Gr. i 325 de μήτρα ἀπὸ τῶν ἀθενῶν ἀρχαῖα μήτε τελευτᾶν εἰς ταύτα, ἄλλα μειοῦσα τὴν ἐν τοῖς πολέμιοις τακτικήν εἰς μένον τοῦ χειρος λογικών. Inculcabilis, ‘plant,' ‘thrust in,’ seems a strange way of expressing in medio conciet. The word strikes one as perhaps too strong for the sense required; it would be better suited to express ‘hammering arguments in,’ ‘driving them home’ (lit. ‘stamping in’ with the heel), de Or. i 127. It would be more appropriate if applied to some of the ‘argumenta firmissima’; and it is actually so used in Quint. vi 4 § 5 ‘firmissima quaeque memoriae iudicis inculcandae sunt.’ Hence it may be suggested that Cicero may have really written: ‘alia postrema inculcabit locabitque in medio leviora’.

On the other hand, Dr Reid points out that ‘the weaker arguments are just those which would need to be foisted or smuggled in, so as not to have too much attention drawn to them. The word inculcare need mean no more than this; see §§ 189, 230, and the curious use in Att.
Atque in primis duabus dicendi partibus qualis esset summa-tim breviterque descripsimus: sed, ut ante dictum est, in his XVI partibus, etsi graves atque magnae sunt, minus et artis est et laboris; cum autem et quid et quo loco dicat inveniret, illud est longe maximum, videre quonam modo; scitum est enim, quod Carneades noster dicere solebat, Clitomachum eadem dicere, Charmadam autem eodem etiam modo dicere. quodsi in philo-


xvi 3 § 1, where 'σωταγμα...inculcatum' merely indicates a writing in which in-terlineations have been made.' esset...descripsimus,' we have sketched what our orator is'; a good instance of the difference between our quasi-perfect sequence of tense; and the Latin quasi-aoristic (Nixon). Cf. §§ 1, 5, §§ 51 — 53. The investigation of the relations of the perfect to the actio (54 — 60) and especially to elocutio (62—- 35) Owing to the variety of the elements entering into consideration, this is an extremely difficult task (51—53).

§ 51. ante, § 44.

scitum est. a shrewd, clever saying. De Am. 90 'scitum est illud Catonis, ut multa', de Or. iii 228 'scitum est causam conferre in tempus'; pro Planc. 35 'si quid (dictum) est, quod mihi scitum esse videatur et homini ingenuo dignum atque docto, non asperrum.' scitus is never applied to persons in Cicero, though common in Plautus and Terence.

Carneades of Cyrene (born about 210, died 129) succeeded Hegesinus as leader of the Academic School of Philosophy and was founder of the Third or New Academy (Acad. i 46). He became known in Rome on the famous occasion of the embassy from Athens in 155, in which he was associated with the Stoic Diogenes, and the Peripatetic Critolaus (Tusc. Disp. iv 5, de Or. ii 155; Mommsen iii 429. Ihne book v, ch. 4, and M. C. Martha's essay in the Revue des Deux Mondes Sept. 1, 1878 quoted by Wilkins de Or. i. c.). De Or. i 45 'omnia in dicendo...agerrimum et copiosissimum'; ii 161 'vis illa incredibilis dicendi et varietas'; iii 68 'haec recentior Academia in qua existim divina quadam celeritate ingenii dicendi-que copia Carneades'; Diog. Laert. iv 9 § 62 τοσούτον δε έχονεν ἐν φιλοσοφίᾳ ὡστε και τοὺς ρήτορας ἀκολουθησάς ἐκ τῶν σχολῶν παρ’ αὐτών λέναι καὶ αὐτόν ἀκούων. ἡν δὲ καὶ μεγαλοπροφήτας...καὶ ἐν ταῖς ζητήσει δόμαχος. See Zeller's Stoics, Epicureans and Sceptics p. 507 Engl. trans.

noster. Brutus, as well as Cicero, was an adherent of the Academic school. Brut. 120, 149 (vestra, Brute, vetus Academia), 332. 'Quum ad Brutum scribatur, exspectabas eius Academici no-men, quem uterque audistisset et fuit is Antiochus: comp. Fin. v § 16 et 81.' Bake; but the point of the saying would be spoilt by introducing the name of one who was not the master of Clitomachus and Charmadas.

Clitomachus, a native of Carthage whose original name was Asdrubas (= Hasdrubal). In the fortieth year of his age, he went to Athens and became the disciple of Carneades and his immediate successor in the chair of the New Academy. Acad. ii 16 'industriae plurimum in Clitomacho fuit; declarat multitudo librorum.' Zeller u.s. p. 531 f.

Charmadam, fl. about 110. He was conspicuous among the followers of Carneades for his eloquence and his powerful memory, de Or. 184 'Charmadas vero multo uesterus debus (in a discussion on the office of an orator) loquelaus, non quo apertum sentieriam suam', ii 360 (Charm. and Metrodorus) 'summos homines et divina propo memoria'...

The saying of Carneades implies that of his two pupils, Clitomachus and Charmadas, the former reproduced the matter and substance of his master's teaching, the latter the manner and form as well; and this difference corresponds to what we learn of the two elsewhere. Clitomachus, the foreigner who waited till he was forty before entering the school of Carneades, was naturally less likely to be faithful to the form and expression of his master, than Charmadas, who was remarkable for his eloquence and his powers of memory.
sophia tantum interest quem ad modum dicas, ubi res spectatur, non verba penduntur, quid tandem in causis existimandum est, quibus totis moderatur oratio? quod quidem ego, Brute, ex tuis litteris sentiebam, non te id sciscitari, qualem ego in inveniendo et in colocando summum esse oratorem vellem, sed id mihi quaerere videbare, quod genus ipsius orationis optimum iudicarem: rem difficilem, di immortales, atque omnium difficillimam: nam cum est oratio mollis et tenera et ita flexibilis, ut sequatur quocumque torqueas, tum et naturae variae et voluntates multum inter se distantia effecerunt genera dicendi: flumen aliis verborum volubilitasque cordi est, qui ponunt in orationis celeritate eloquentiam; distincta alios et interpuncta intervalla, morae respirationesque delectant. quid potest esse tam diversum? tamen est in utroque aliquid excellens. elaborant alii in lenitate et aequabilitate et puro quasi quodam et candido genere dicendi;

4 in Poggius in cod. Laur. 50, 31: om. FPO. 5 colocando KH. 7 dii H.

4 in Poggius in cod. Laur. 50, 31: om. FPO. 5 colocando KH. 7 dii H.

tantum interest quem ad modum dicas. Ar. Rhet. iii 1 § 6 τὸ μὲν οὖν τῆς λέξεως ὄνομα ἔχει τι μικρὸν ανάγκαιον ἐν πάσῃ διδασκαλίᾳ διάφορει γάρ τι πρὸς τὸ δηλώσων ὁδῇ ἢ ἦδι εἰπεῖν. quibus totis—'which are wholly swayed by oratorical expression.'

§ 52. quod refers to the general sense of the preceding context, and the special point of reference is more exactly defined by the subsequent clause: non te id sciscitari. De Fin. ii 4 § 12 'quod nostri quidem vel optime disputant, nihil opus esse eum qui futurus sit philosophus scire litteras' (Jahn).

dificilem atque omnium difficillimam. De Leg. iii 32 'pauci atque admodum pauci' (cf. Reid on Acad. ii 127 exigua et minima).
tenera...flexibilis. De Or. iii 176 'nihil est enim tam tenerum neque tam flexibile neque quod tam facile sequatur quocunque ducas quam oratio', Brut. 274 (of M. Calidius) 'nihil tam tenerum quam illius comprehensio verborum, nihil tam flexibile...'
et naturae variae et voluntates, 'varieties of disposition and of taste', de Or. iii 25—36, Brut. 83 'cum sint in dicendo variae voluntates.'

§ 52. flumen verborum, 'volume'. De Or. ii 62 flumine orationis, 188 (of Crassus) 'flumen gravissimorum optimorumque verborum'; de Nat. D. ii 1 'flumine inaniurn verborum' inf. 128. Plin. Ep.i 16, 2 'impetu quodam et flumine pervehuntur'.

volumitas, pro Planc. 62 linguæ volubilitas; pro Flacc. 48 'homo volubilis praecepit quodam celeritate dicendi'; inf. 210 volubiliter. celeritate, de Or. i 127 'mobilitas linguæ; celeritas verborum', ib. 90 eloquendi celeritatem. distincta et interpuncta intervalla, 'clearly marked and pointed pauses', breaking the continuity of the flumen verborum into separate κώματα and κώλα (223). For intervalla (187, 222), cf. Quint. ix 4 § 108 where the terms intervalla and interpuncta quaedam are applied even to a momentary suspension of the voice between two successive words in the same clause. For interpuncta used as a participle, cf. de Or. iii 173 'interspirationis non defatigationis nostrae neque librariorum notis, sed verborum et sententiarum modo interpunctas clauulas in orationibus esse voluerunt' (sc. Isocr. Arist. &c.). It occurs as a subst. ib. 181 'clauulas atque interpuncta verborum animae conclusio atque angustiae spiritus attulerunt'.

puro...candido, 'what may be called a pure and bright kind of dictior, a metaphor from clean and white clothing; pura is an epithet of vestis in Verg. Aen. xii 169 (cf. toga pura); and of style in de Or. iii 29 'oratio Catuli sic pura est ut Latine loqui paene solus videatur', Brut. 262 'pura et illustris brevitas,' ib. 261 'pura et incorrupta consuetudo dicendi,' Quint. xi i § 53
ecce aliqui duritatem et severitatem quandam in verbis et orationis quasi maestitiam secuntur; quodque paulo ante divisimus, ut alii graves, alii tenues, alii temperati vellent videri, quot orationum generas esse diximus, totidem oratorum reperintur. XVII

Et quoniam coepi iam cumulatius hoc munus augere, quam a te postulatum est,—tibi enim tantum de orationis genere quaerentii respondi etiam breviter de inveniendo et collocando—ne nunc quidem solum de orationis modo dicam, sed etiam de actionis: ita praetermissa pars nulla erit; quandoquidem de memoria nihil est hoc loco dicendum, quae communis est multarum artium.

1 in Poggius u. s.: om. FPO (ok).
2 maiestatem conicit J. S. Reid coll.

'sermonem puro atque dilucido.' (Elsewhere the metaphor is from the purity of a clear stream, as Brut. 274 'ita pura esset, ut nihil liquidius'.) Similarly candida is an epithet of toga and vestis, and is applied to style in Quint. x 1 § 121 'candidum et lene et speciosum dicendi genus', and to the author himself ib. § 113 'Messala nitidus et candidus', and § 73 'dulcis et candidus et fusus Herodotus'. The metaphor appears more clearly in Brut. 274 'reconditas exquisitasque sententias mollis et pellicens vestiebat oratio'.

ecos, 30. maestitiam, 'a gloomy style.' Dr Reid suggests, with great probability, that maestitiam is a corruption of maiestatem, which suits graves very much better; cf. Lael. 96 'quanta gravitas...quanta in oratione maestas!' The ordinary text makes glose the sole aim of the grand style, whereas Reid's proposal makes glose the means to grandeur, as the orators who pursued that style deemed it to be.

quodque, 'and, according to the division we have recently given, to the effect that some aimed at being regarded as grand, others as plain, others as intermediate, the different kinds of orators are found to be just as many as the different kinds of oratorial style.'

quod divisimus = 'secundum illam quam proposimus divisionem'; or, more briefly, 'quod in divisione posuimus' (Curtius 4, 45 = 12, 3 'duo cornua diviserat pedutum' = 'divisio diviserit duo cornua effecerat') Nägelsbach Stil. § 102): and in explanation of this is added the clause 'ut alii—videri'. The general sense of the first part of the sentence is then caught up again in the brief form 'quot orationum generas diximus', 'just as many as the kinds of oratory which we stated'; and then comes the apodosis—'totidem oratorum reperintur'.

In referring to the three styles of §§ 20, 21, Cicero here as before lapses into the concrete form of expression which is characteristic in Latin: he begins by writing of varieties of style, he goes on to refer to these varieties as exemplified by different types of orators; but to show that in the latter he is conscious all the while of the former, he sums up these three varieties of orators as three varieties of oratory, 'quot orationum genera'. If this explanation is considered inadequate, it may be observed that the sense is improved by transposing orationum and oratorum, and reading 'quot oratorum genera esse diximus, totidem orationum reperintur'. Cic. has said above (52) that Brutus wants to know quod genus ipsius orationis optimum iudicarem, and one of the reasons why the answer to this enquiry is so difficult is that there are so many various kinds of oratio. The transposition above suggested is, however, unnecessary.

§§ 54—60. On Delivery.
§ 54. de orationis modo = quo modo dicatur (55).

pars nulla. The art of rhetoric was commonly divided into five parts, inventio, dispositio, elocutio, memoria, pronomunatio, ad Herenn. i 2 § 3, de Inv. i 7 § 9. As the fifth part Quint. iii 3 § 1 mentions pronomunatio sive actio, 'utroque enim modo dicitur.' The corresponding Gk. terms are εὑρεσις, τάξις, λέξις, μνημή and ἔπαθρος.

de memoria nihil. In de Or. ii 86 §§ 350—360 Antonius gives an outline of
Quo modo autem dicatur, id est in duobus, in agendo et in eloquendo. est enim actio quasi corporis quaedam eloquentia, cum constet e voce atque motu. vocis mutationes totidem sunt quot animorum, qui maxime voce commovenunt. itaque ille perfectus quem iam dudum nostra indicat oratio, utcumque se adfectum videri et animum auditentis moveri volet, ita certum vocis admovebit sonum; de quo plura dicerem, si hoc prae- cipienti tempus esset aut si tu hoc quaereres; dicerem etiam de gestu, cum quo iunctus est voltus; quibus omnibus dici vix potest quantum inter sit quem ad modum utatur orator. nam et

3 quae constet Ernesti. 5 perfectus secl. k. et se? Stangl. 6 affectum mojh. 9 voltus mojh.

(Walz) Theofrastos o filosofos ... phainon einai meguionnth rhotekh pròs to peitein tin upokrwn, elis tis arekh anafeiron kai to paide tis psikhj kai tis kataanxeion touton, wos kai tis dh elephanthe sýmmeron einai tìn kínisen ton svmatos, kai ton tòn òn tìn fowjí. Dionys. Hal. de Dem. 53 divides upókrain into pàthe tis fowhj kai xómasa tòu svmatos. Cf. Longinus, Rhet. Gr. Spengel p. 310, upókrain exei múmias tòu kai áltheian ekástin paroixantinon òndan kai pàthei kai diátheis sv- matos te kai tòvon fowhj pròs fóros tòu upókrain leipainai (kata diátheas ... prósforos Volkmann).

utcumque ... volet, Madvig § 362 a, Roby § 1697.

certum vocis ... sono, de Or. iii 57 § 216 'omnis enim motus animi suum quendam a natura habet volum et sonum et gestum; corpusque totum hominis et eius omnis volutus omnesque voces, ut nervi in fibi- bus, his sonata, ut motus animi quoque sunt pulsa'. It is suggested by Piderit that the expression admovebit is employed in consequence of the preceding moveri; but admove is so often used with oratio and the like that the suggestion appears improbable.

plura dicerem, as he has done already in de Or. iii §§ 216—219.

dicem de gestu, as in de Or. iii 59 § 220 ; voltus ib. 212—1.

quibus omnibus—orator. Observe the structure of this sentence. In the middle, we have the principal verb with the primary subordinate clause quantum intersit, while the secondary subordinate clause is separated into quibus omnibus at the beginning, and quem ad modum utatur orator at the end (Nägelsbach, Stil. § 152 13).
infantes actionis dignitate eloquentiae saepem fructum tuluerunt et
diserti deformatitate agendi multi infantes putati sunt, ut iam non
sine causa Demosthenes tribuerit et primas et secundas et tertias
actioni: si enim eloquentia nulla sine hac, haec autem sine
eloquentia tanta est, certe plurimum in dicendo potest. volet
igitur ille, qui eloquentiae principatum petet, et contenta voce

§ 56. infantes. ‘Those who are no
speakers’, opp. to diserti.
iam, after all; primas, 18.
actioni. De Or. iii 56 § 213 ‘actio...
in dicendo una dominatur. sine hac sum-
mus orator esse in numero nullo potest,
mediocris hac instructus summus saepae
superare. huic primas dedisse Demo-
sthenes dicitur, cum rogaretur quid in
dicendo esset primum, huic secundas, huic
tertias’. Brut. 142 ‘Demosthenem ferunt
ci, qui quaesivisset, quid primum esset
in dicendo, actionem, quid secundum,
ide, et idem tertium respondisse. nulla
res magis penetrat in animos eaque
fingit, format, flectit, talesque oratores
videri facit, quales ipsi se videri volunt.’
Quint. xi 3 § 6 (Demosthenes) ‘interrogatus
pronuntiationi palmam dedit’ etc. Philo-
dem. Rhet. 16, 3 (Volkmann, p. 487); Vit.
x oratorum. Dem.; Plutarch’s Dem. viii;
Arnold Schaefer Dem. 1 p. 298. The
anecdote is quoted in Bacon’s Essay Of
Boldness with the following comment:
‘A strange thing, that that Part of an
Orator, which is but superficially, and
rather the vertue of a Player; should be
placed so high, above those other Noble
Parts, of Invention, Elucution, and the
rest: Nay almost alone, as if it were All
in All. But the Reason is plain. There
is in Humane Nature, generally, more
of the Foole, then of the Wise; and
therefore those faculties, by which the
Foolish part of Mens Minds is taken,
are most potent.’ It is, however, remarked
by Archdeacon Hare, who has several
pages on this topic in Guesses at Truth
pp. 397-400, ed. 1866, that Bacon’s ob-
jections are founded mainly on the
misunderstanding of what Demosthenes had
said (p. 400). ‘Comment. …indeed the
apothegm has been understood…as
limited to Action, whereby it becomes a
startling paradox. Even Landor has ad-
opted this version of it…Still this in-
terpretation seems to have no better
origin than the passages in which Cicero,
when alluding to the anecdote of Demo-
sthenes, uses the word Actio…But I be-
lieve, the Latin Actio, in its rhetorical
application, was never restricted within
our narrow bounds: indeed we ourselves
reject this restriction in the dramatic use
of acting and actor. The vivid senses
of the Romans felt that the more spiritual
members of the body can act, as well as
the grosser and more massive; and they
who have lived in southern climes know
that this attribute of savage life has not
been extinguished there by civilization.
Indeed the context in the three passages
of Cicero ought to have prevented the
blunder: his principal agents are the
voice and eyes…Even after the mistake
had been made, it ought to have been
corrected by the observation that Quint-
tilian has substituted Pronuntiatio for
Actio’ (p. 398).

eloquentia nulla sine hac. Dionys.
Hal. de Dem. 63 ὑποκρίσεως…ἢ παραφύ-
ση σὺν καὶ ταῖς ἄλλαις ἀρέσται γίνεται
χώρα καὶ τότε (τάκοσ Σαυρρῆς), ἀπόφθες
ὦς ὀδύς ὀδόν ὁφελός ὀδύς ἐκείνοις οὐδεμιᾶς.

contenta voce, an elevated, vehement,
intense tone of voice, inf. 85, de Or. iii
219 ‘aliud (vocis genus sibi sumat) vis;
contentum, vehemens, imminens quadam
incitatione gravitatis’ ib. 212 (not of the
voice, but of the use of the various orna-
menta dicendi) contentius is contrasted (as
here) with summisius; Tusc. Disp. ii 24
§ 56 ‘qui volunt excludare maius, num
satis habent latera, fauces, linguam inten-
dere, e quibus eici vocem et fundi vide-
mus? toto corpore atque omnibus ungulis
ut dicitur, contentiun vocis asserviunt.

genu mehereule M. Antonium vidi, cum
contente pro se ipse lege Varia dicere,
terram tangere. ut enim ballistae lapi-
dum et reliqua torrenta telorum eo gravi-
ores emissiones habent, quo sunt contenta
atque adducta vehementius; sic vox, sic
cursus, sic plaga hoc gravior, quo est
missa contentiun. cuius contentiones cum
tanta vis sit, si gemitus in dolore ad con-
firmandum animum valebit, utemur.
Auct. ad Herenn. iii § 23 ‘contentio est
oratio acris et ad confirmandum et ad
confutandum accommodata’, where it is
atrociter dicere et summissa leniter et inclinata videri gravis et inflexa miserabilis; mira est enim quaedam natura vocis, cuius quidem e tribus omnino sonis, inflexo, acuto, gravi, tanta sit et tam suavis varietas perfecta in cantibus. est autem etiam in dicendo quidam cantus obscurior, non hic e Phrygia et Caria contrasted with sermo on the one part (as in de Or. iii 177) and with amplificatio on the other. Seneca Controv. prae. i § 61 ‘nihil vocis causa facere, non ilium per gradus paulatim ab impro sumnum perducere, non rursus a summa contentione paribus intervallis descendere.’

For the metaphor, cf. intendens and remittens in § 59, also the use of erred or relinqua and wean in Pl. Phaedo 98 c, Ar. Rhet. i 4 § 12 (with Cope’s note), and Elsewhere.

atroctar, ‘violently,’ ‘fiercely;’ de Or. ii 200 ‘admiscere huic generi orationis vehementi atque atrocti genus illud alterum ... lenitatis et manusvutudinis coepi’. summissa leniter, ‘gently, in a quiet, subdued tone;’ 26 summisius, 72 summis; de Or. iii 219 ‘alid vocis genius sibi sumat’ voluptas, effusum, lene, tene- rum, hilaratum ac remissum, Plin. Ep. iii 13 ‘non affectanda sunt semper elata et excelsa. nam ut in pictura lumen non alia res magis quam umbra commendat, ita orationem tam summissere, quam attollere dicet’; Quint. viii 3 § 21 ‘non augenda semper oratio sed summittenda nonnunquam est. vim rebus aliquando verbo- rum ipso humilitas affert.’ In the last two passages, however, the reference is rather to style of speech than to tone of voice.

inclinata. He will make a point of shewing (giving the impression of) dignity by a deep voice; 27, Brut. 158 (of Crassus) ‘non multa iactatio corporis, non inclinatio vocis’. indexa, ‘pathos by plaintive modulation,’ de Or. ii 193 (histrio) ‘inflexa ad miserabiliam sonum voce...fleens ac lugens dicere videbatur’; Seneca brev. vit. i 12, 4 ‘vocem cuius rectum currum natura et optimum et simplicissimum fecit, inflexus modulationis inertissimaerquetor. Quint. xi 3 § 64 ‘in...miseratione (vox) flexa et flebilis et consulto quasi obscurior.’

§ 57: indexa, acuto, gravi, ‘modulated, high, low,’ or changing the order for conveniency of rendering, ‘high, low, and intermediate,’ corresponding roughly to our ‘treble, bass and tenor.’ inflexus sonus here corresponds to voce inflexa above; acutus to contenta; and gravis to summissa and inclinata.

De Or. i 251 (Graeci traguedi vocem) ‘ab acutissimo sono usque ad gravissimum sonum recipiunt’, iii 216 ‘voce ut chordae sunt intentae, quae ad quemque tactum respondeant, acuta gravis, cita tarda, magna parva; quas tamen inter onores est su quoque in genere medio ris.’ The last word corresponds roughly to inflexus in the present passage; the modulated tone being that by which the voice passes from high to low and vice versa.

It is a difficult question to decide how ‘the charming varieties of musical sounds are all developed out of three soni that form the natural characteristics of a voice.’ We must take the soni, Mr Nixon thinks, as meaning not ‘quantity,’ or ‘quality’ (timbre), nor as notes: but of pitch, and mode of producing sound. These may be classified, he remarks, as follows: (1) the head-note of men (= tenor), corresponding to the treble of boys; (2) the chest-note (= bass or baritone); (3) the faletto, which we get in the whine of a child, and in a contratenor. The last would then correspond to inflexus sonus. This view seems preferable to the alternative offered by him, according to which Cic. means the treble (acutus), contratenor (inflexus), and bass gravis of the different voices, not of the different ‘modes’ which the same voice (whether singer’s or orator’s) may use.

in cantibus, placed for emphasis at the end, in contrast to etiam in dicendo in the next sentence.
boscurior, ‘a kind of tune half-audible,’ less clearly and strongly marked than a tune in music. non hic, etc., i.e. ‘not our modern epilogue of the Asiatic rhetoricians, which is nearly the same as the canticum in our plays.’ Quint. xi 3 §§ 58 ‘nam Cicero illos ex Lycia (sic) et Caria rhetoras paene cantare in epilogis dixit. nos etiam cantandi severiorem paulo modum excessimus’, and ib. 60, where Cicero’s cantus obscurior is quoted, also ib. § 167 (quoted below). Ritschl compares this
rhetorum epilogus paene canticum, sed ille, quem significat Demosthenes et Aeschines, cum alter alteri obicit vocis flexiones; dicit plura etiam Demosthenes illumque saepe dicit voce dulci et clara fusisse. in quo illud etiam notandum mihi videtur ad studium persequendae suavitatis in vocibus: ipsa enim natura, 58


canticum, the lyrical portion of the Roman drama; in which the music was sung by the cantor to the accompaniment of the flute while the actor indicated by his gestures the purport of the words. Quint. i 8 §§ 1—2, (on the reading aloud of poetry), etc.

dicit plura—fusisse. This sentence is put into brackets by several editors as an interpolation due to some copyist whose marginal note has accidentally found its way into the text. Although not inappropriate to the general subject of this part of the treatise, namely the management of the voice in oratory, it is not directly connected with its immediate context. The repetition of dicit is perhaps inelegant but locuntur is repeated in §63, and we have dicuntur... dicuntur... dicuntur in §127. It would be difficult to prove that the sentence could not possibly have been written as a note by Cicero himself. He was engaged about this time on his translation of the two speeches to which he has just referred; and he may well have jotted down a fresh illustration of his general subject without taking any special pains to work it into the context. voce dulci et clara... de Cor. §§ 313 λαμπροφωναντος, μνημονικωναντος, ὑποκρητης ἄρτοις, ib. § 259, de fals. leg. §§ 126, 199, 337. A. Schaefer, Dem u. s. Zeit. 1 215, and Blass, Att. Ber. 111 B 222.

§ 58. in quo does not refer to any particular point in the last sentence or to the vocis flexiones of the last but one, but to the general sense of the preceding context as in §§ 3, 73, 104, 112, 151. It may be observed that if we retain the immediately preceding sentence, we obtain in vocis dulci a phrase which serves as a point of transition from vocis flexiones in the previous, to suavitas in the subsequent, sentence.

iliud... enim. enim here introduces the clause which in English would be treated simply as in apposition to the preceding sentence. Cf. the usage of γαρ... inchoa-
quasi modularetur hominum orationem, in omni verbo posuit acutam vocem nec una plus nec a postrema syllaba citra tertiam; quo magis naturam ducem ad aurium voluptatem sequatur industria. ac vocis bonitas quidem optanda est; non est enim in nobis; sed tractatio atque usus in nobis. ergo ille princeps variabit et mutabit: omnis sonorum tum intendens tum remittens persequetur gradus; idemque motu sic utetur, nihil ut


tivum (Isocr. Paneg. § 87 note). See Madv. L. G. § 435 obs 4, De Fin. i 18 and iii 26, Opuscula ii 266, quoted by Bake who also refers to de Or. ii 133 and remarks that in such cases something less than a full stop is required before the sentence containing enim.

modularetur hominum orationem. De Or. iii 185 ‘hominum auribus vocem natura modulatur ipsa’, inf. 173, 177.

in omni verbo—tertiam. This passage has been much debated in discussions about the nature of the ancient accent. See Corssen, Aussprache ii2 798f. and A. J. Ellis, Quant. Pron. p. 79.

acutam vocem, an emphasised, accentuated sound. Quint. 1 § 30 ‘in omni voce acuta intra numerum trium syllabarum continuum, sive haec sunt in verbo solae sive ultimae, et in his aut proxima extrema aut ab ea tertia...est autem in omni voce utique acuta sed numquam plus una nec unquam ultima ideoque in disyllabis prior’. Quintilian’s vox is here equivalent to Cicero’s verbum.

quo magis = et eo magis (not in its final use). ‘And so, for this reason too, let nature’s lead as to what will please the ear, be followed out by the efforts of art’ (Nixon).

§ 59. optanda. De Or. ii 224 ‘quae (vox) primum est optanda nobis; deinde quaeunque erit, ea tuenda’. optare is ‘to look forward to what can only happen by some extraordinary stroke of good fortune’; cf. ad Att. xi 19 § 1 ‘cogis me sperare quod optandum vix est’, ib. viii 15A § 1 (Balbus) ‘magis opto quam spero,’ (Reid on P. Balbo 9 and Acad. ii 121). Cf. Plut. Rep. 540D εὐχαίς δουα λέγοντες, and Isocr. Phil. § 118 πράξεις δυνατὰς μὲν εὐχαίς δὲ δουα. in nobis = εψ’ ἡμῖν.

ille princeps, 99. variabit, de Or. iii 225 ‘quid, ad aures nostras et actionis suavitatem, quid est vicissitudine et varietate et commutazione aptius?’ Part. orat. 25 ‘varietate vocis’.

sonorum...gradus, ‘the whole range of sound,’ de Or. iii 227 ‘in omni voce...est quidam medium, sed suum cique vocis. hic gradatim ascendere vocem utile et suave est...deinde est quidam contentiosis (cf. intendens) extremum, quod tamen interius est, quam acutissimus clamar...est item contra quidam in remissione (cf. remittens) gravissimum, quoque tamquam sonorum gradibus descendit. haec varietas et hic per omnes sonos vocis cursus et se tuebitur et actioni adferet suavitatem’. The varying sounds of the voice, as it rises or falls, are here regarded as so many successive steps in a graduated scale.

idemque. ‘que, as in 120, marks the transition to another division of the subject, the second division of actio, namely motus. Madv. de Fin. iii 22 § 73. idem by itself would have simply drawn attention to the two excellences of good voice and good delivery being combined in the same person.

nihil ut supersit, without extravagance, or excess. de Or. ii 108 (of definition) ‘ut vis eius rei quam definias sis exprimatur ut neque absit quiquam nec supersit’. Bake quotes Aul. Gallius i 22 § 10 ‘supersesse (περσασόν) Cicero dixit pro eo quod copia quidem et facultate ceteris antecedat, super modum tamen ut largius prolixiusque fluuerat, quam esset satis’.

More than one editor (Schütz, Kayser, Jahn) has wanted to introduce desit in antithesis to supersit, thereby introducing a warning against defect as well as excess of action. In defence of the text as it stands, it is perhaps sufficient to reply (i) that in every clause of the sub-

5--2
supersit in gestu; status erectus et celsus; rar us incessus nec ita longus; excursio moderata eaque rara; nulla mollit ia cervicum, nullae argutiae digitorum, non ad numerum articulorum cadens; trunco magis toto se ipse moderans et virili laterum flexione,

sequent context Cicero shows himself more anxious to guard against excess of gesture than defect; (ii) that in other points of oratory he expressly says that the *nimium* gives more offence to the audience than the *parum* (§§ 73, 178); and (iii) that, in writing for Romans who had probably the same passion for vehement gesticulation which is a leading characteristic of the nations of southern Europe, he had no necessity for warning them against the mistake of deficiency in action, which is commoner in the nations of the Teutonic stock, to which the editors who desire to add *deser* belong.

**status erectus**, i.e. 'his attitude in standing will be elevated (*cilium*) and upright'. Quint. xi 3 § 159 'status quidem rectus sit,' etc.

**rar us incessus**, i.e. 'he will pace up and down the platform but seldom, and to no great distance'. Quint. xi 3 § 126 'conveniet etiam ambulatio quaedam propter immodicas laudationum moras, quamquam Cicero rarum incessum neque ita longum probat. discursare vero... ineptissimum; urbaneque Flavius Veruginus interrogavit de quaedam...quot milia passuum declamasset'. Brut. 225 (Sex. Titius) 'tam solutus et mollis in gestu, ut saltatio quaedam nasceretur, cui saltationi Titius nomen est.'

**excursio**, 'starting forwards'. Quint. u. s. 'procurum opportuna brevis, moderata, rara'; ib. i 11 § 3 'plurimum aberit (orator) a scenico, nec vultu nec manu nec excursionibus nimius'; ii 2 § 12 'at nunc pruni atque succiniti ad omnem clausulam non exsurgent modo, verum etiam excurrunt': *mollitia cervicum*, 'languid, effeminate, bending of the neck'. Quint. xi 3 § 82 'cervicem rectam oportet esse, non rigidam aut supinan. *collum* diversa quidem sed pari deformitate et contrariet et tenditur'. The pl. *cervices* is in ante-Augustan prose the regular equivalent for *cervix*; the latter is found in Ennius and Pacuvius, though Quint. viii 3 § 35 (thinking perhaps mainly of the Roman orators and prose-writers) says: 'Cervicem videtur Hortensius primus dixisse, nam veters pluraliter appellavit'. It includes the nape of the neck and is a wider term than *collum*.

The bending of the neck, as is well observed by Jahn, was regarded as a mark of a weak and effeminate enthusiasm like that of the Maenads and the priests of Cybele. Some examples of this attitude, taken from works of ancient art, may be seen in the illustrations to my ed. of the *Bacchae* of Eur. pp. xxxii, 58, 73.

**argutiae digitorum**, 'quick movements of the fingers'. de Or. iii 220 'manus autem minus argula, digitis subsequens verba, non exprimens', Aul. Gall. i 5 (of Hortensius) 'manus inter agendum argutae admodum et gestuosae', Quint. (who quotes the whole of this passage *nullae—flexione in xi 3 § 122*, and himself gives the most elaborate directions on the management of the fingers) says. ib. 181, 'non comœodum esse sed oratorem volo. quare neque in gestu persequeamur omnes argutias'. Crassus made very effective use of the index finger, according to Cic. de Or. i 188 'tanutus dolor oculis vultu gestu *digit* denique isto tuo significari solet'.

**non ad numerum**, etc. There must be 'no marking of time by the beat of the finger-joint'. Quint. xi 3 § 95 (of the index finger) 'idem summum *articul* utrinque leviter apprehenso, dubos modicé curvatis, minus tamen minimus, aptus ad disputandum est.'

**trunco**. The true orator will not allow himself any exaggerated action with his legs and arms, or nice postures of the fingers. No! Instead of this, he will control himself by the general pose of his whole body (*truncus* being the body apart from the limbs, like the *torto* of a statue), and by a manly expansion of the chest. Quint. xi 3 § 122 'latera cum gestu consentiant. facit enim aliquid et *rotius corporis* motus, adeo ut Cicero plus illo agi quam manibus ipsis puet.'

**se ipse moderans**. In this somewhat loosely constructed enumeration of particulars we need not be surprised at finding the description pass from the thing to the person,—from the details of delivery to a description of the orator himself. The
brachii proiectione in contentionibus, contractione in remissis. voltus vero, qui secundum vocem plurimum potest, quantam adferet tum dignitatem, tum venustatem! in quo cum effeceris ne quid ineptum aut vultuoso sit, tum oculorum est quaedam magna moderatio; nam ut imago est animi voltus, sic indices oculi; quorum et hilaritatis et vicissim tristitiae modum res ipsae, de quibus agetur, temperabunt.

XIX Sed iam illius perfecti oratoris et summae eloquentiae species exprimenda est; quem hoc uno excellere, [id est oratione], cetera in eo latere indicat nomen ipsum. non enim inventor aut compositor aut actor qui haec complexus est omnia, sed et Graece ab

2 vultus OJP, et H, idem infra vultuoso (cum FPO) et voltus. 
4 aut vultuoso sit FPO: sit aut vultuoso Nonius (Stangl). 
9 id est oratione 'ut putidum emblema hinc tollendum est' Bake; secluserat Sch. (KP): servant MOH. 
11 qui haec complexus est Madvig (adv. crit. ii 189) et W. Friederich (114); qui post sed maluit H. haec complexus Nixon; haec—omnia secl. Stangl.

editors quote as parallels Brut. 158 've-hemens oratio, multae...factetiae, idem et perornatus et brevis,' and 173 'summa libertas...satis creber.'

virili laterum flexione. De Or. iii 220 'laterum inflexione haec forti ac virili, non ab scaena et histroinibus, sed ab armis aut etiam a palaestra,' where Sorof, perhaps rightly, explains laterum inflexio by 'Bewegung des Oberkörpers.'

brachii proiectione. De Or. iii 220 'brachium procerius proiectum quasi quoddam telum orationis.' Quint. xi 3 § 84 'brachii moderata proiectio'.

in contentionibus, 'in impassioned passages'; ad Herenn. iii 13 § 23 'contentio est oratio acris et ad confirmandum et ad confutandum adcommodata', contrasted with sermo, which is there defined as 'ortio remissa et finitima cotidianae locutioni'.

§ 60. vultus, etc. With the whole passage, cf. de Or. iii 221 'sed in ore sunt omnia. in eo autem ipso dominatus est oculorum...animi est enim omnis actio et imago animi vultus, indices oculi'. Quint. xi 3 § 72 'dominat autem maxime vultus'...75 'sed in ipso vultu plurimum valent oculi, per quos maxime animus eminet, ut citra motum quoque et hilaritatem eneascant et tristitiae quoddam nubilum ducant'.

ne quid ineptum, (29) 'no breach of good taste'—detrimental to the dignitas of the countenance; de Or. iii 222 'oculorum sit magna moderatio: nam oris non est nium mutanda species, ne aut ad ineptias aut ad pravitatem aliquam de-

feramur'. vultuoso, 'affected grimacing', fatal to its venustas; Quint. xi 3 § 83 'non immerto reprehenditur pronuntiatio et vultuosa et gesticulationibus molesta et vocis mutationibus resultans.'

imago, etc. de Or. iii 221 (quoted above).

indices, 'its tell-tales'.

§§ 61—236. Of Eloctio. §§ 61—65. Of the style of the perfect orator as distinguished from the philosophic style.

§ 61. illius perfecti, 55; exprimenda, 3. hoc uno = in eloquentia, implied in the emphatic words oratoris and eloquentiae. latere, not, 'to be absolutely hidden and suppressed'; but, 'to be thrown into the shade, put into the background'.

The terms inventor, compositor and actor, describe the speaker in respect of inventio (44), allocatio (50) and actio (55) respectively; but not one of them covers the whole of the ground, by completely traversing the wide province of eloquentia. No account is here taken of what is sometimes regarded as one of the five divisions of rhetoric, namely memoria, Cicero having already remarked that it is not specially characteristic of rhetoric, but is communi multarum artium (54).

Mr Nixon, who prefers omitting est (after complexus) to inserting qui, takes the drift of the passage to be as follows: 'That this eloquentia is the special excellence of the orator, and that his other excellences are latent is shewn by the name; for we find him called not inventio or compositor or actor, though he has embraced all these functions, but proop or eloqueni.'
eloquendo ἐρωτηματικά et Latine eloquens dictus est. ceterarum enim rerum, quae sunt in oratore, partem aliquam sibi quisque vindicat; dicendi autem, id est, eloquenti maxima vis soli huic conceditur.

Quamquam enim et philosophi quidam ornate locuti sunt, siquidem et Theophrastus divinitate loquendi nomen invenit et Aristoteliis Isocratem ipsum lacerissvit et Xenophonis voce

62 a divinitate; a om. FPO, add. H (et Stangl) cum cod. Laur. 50, 18 manu 2.
7 Isocratem H.

ἐρωτηματικά. 'The Greeks had a word which presented the man of eloquence, not like the English word, as a man of genius, nor like the Roman word, as an official person, but simply as a speaker, ἐρωτηματικά... In the Greek view, a man that speaks may, without necessarily having first-rate natural gifts for eloquence, or being invested with office, yet deserve to be distinguished from his fellows by the name of a speaker. It attests the conception that speaking is potentially an art, and that one who speaks may, in speaking, be an artist'. Jebb's Attic Orators i p. lxx.

ceterarum rerum, e.g. knowledge of law, philosophy, history (115—120).—For the general sense cf. de Or. ii 38 'omnes aresia aliae sine eloquentia suum munus praestare possunt, orator sine ea nomen obtineri suum non potest,' and ib. i 49.

§ 62. et philosophi—Cicero apparently began by thinking of et philosophi with the intention of following it up immediately with et sophistae (65) and et historia (66), and abandoned this intention owing to his desire to expand each of these several headings. The first et may most conveniently be rendered 'not only'. This view is supported by Jahn and Matthiae de anacoluthis ap. Cic. pp. 4—7, quoted by Goeller.

'Anacoluthon, in cases where, for the second et in et...et, some other construction is substituted, is distinctively Ciceronian (Madv. Fin. Exc. 1). As to the other alternative, that of taking et as equivalent to etiam, the number of examples of this in Cic. is being continually diminished, as texts improve' (Reid).

Theophrastus. Diog. Laert. v 38 τούτον Τύρταμον λεγόμενον Θεόφραστον διὰ τῷ πρῶτῳ θεώτητι Ἀριστοτέλης μεταφώμασθ. Quint. x i § 82: 'in Theophrasto tam est loquendi moris ille divinus, ut ex eo nomen quoque traxisse dictatur'. In de Or. i 49, Aristotle, Theophrastus

and Carneades are called 'eloquentes et iudicendo suaves atque ornatissi.' Cf. Acad. i 33 'Theophrastus...oratione suavis', where Reid quotes Seneca N. Q. vi 13 § 1 'Theophrastum non ut Graecis visum est divini, tamen et dulcis eloquii virum et nitidi sine labore'.

Aristoteles. de Or. iii 141 'itaque ipse Aristotes cum florore Isocratem nobilitate discipulorum videret, quod idem suae disputationes a causis forensibus et civilibus ad innam seminariis elegantiam transtulisset, mutavit repente totam formam prope disciplinarum suae versumque quendam Philocetae paulo secus dixit: ille enim turpe sibi ait esse tacere, cum barbaros, hic autem cum Isocratem pateretur dicere'. Tusc. Disp. i 4 § 7, 'ut Aristoteles vir summo ingenio, scientia, copia, cum motus esset Isocratis rhetoris gloria, dicere etiam coepit adolescentes docere et prudentiam cum eloquentia inungere.' Quint. iii i § 14 'eoque (Isocr.) iam seniore...pomeridianis scholis Aristoteles praecipue etiam coepit, nolo quidem illo (ut traditur) versu ex Philoceta usu: αἰτήσῃς αἰσθήσῃς, ἰθαιρήσῃ instead of μαθήσῃς (8) ταὶς λέγειν'. De Off. i 4 'quorum utebatur (Arist. and Isocr.) suo studio delectatus, contemptis alterur'.

This rivalry between Isocrates and Aristotle must belong not to the second period of Aristotle's residence at Athens (B.C. 335—322) for Isocrates had then already died in 338; but to the first (367—347). It was during this earlier period that Aristotle must have been prompted to set up a rival school for the philosophic study of rhetoric, by the indignation which he felt at the undeserved popularity of Isocrates, whom he looked upon as the perverter anderator of the genuine study of rhetoric, as one who by confining himself to the least important branch, the epideictic, and teaching his pupils merely to turn
Musas quasi locutas ferunt et longe omnium, quicumque scripsent aut locuti sunt, exstitit et gravitate et suavitate principes Plato, tamen horum oratio neque nervos neque aculeos oratorios ac forensis habet. locuntur cum doctis, quorum sedare

2 et suavitate et gravitate codd. quidam deteriores (codd. Lambini et Palatinus quintus Gruteri); et gravitate et suavitate Sauppe coni. Tull. p. 4 (KYP); et gravitate codd. meliores FPÔ, [et] gravitate H qui et suavitatem interpolatam esse censet. 4 forensis K: -es ceteri. loquentur ceteri.

phrases and round periods instead of instructing them in the essentials of the art, exercised a malignant influence upon education in general' (Cope's Introd. to Ar. Rhet. p. 40; cf. Stahr's Aristotelia i 63—71, ii 285—8, Ar. bei den Römern p. 45; Spengel, Artium Scriptores pp. 167 ff.). Aristotle, in his Rhetoric, which was published after the death of Isocrates, is indebted to the latter for a large number of instances of excellence of style than to any other author, quoting the Pange-gyricus alone ten times in a single chapter (ii 9 § 7).

For Cicero's appreciation of the style of Aristotle cf. Acad. ii 119 'flumen orationis aureum fundens Ar.'; Topica i § 3 'dicendae incredibili quadam cum copia tum etiam suavitate', de Inv. ii § 6 (dicendi ad iurium) 'inventoribus ipsis suavitatem et brevitate dicendi praestat', de Fin. i § 14 'existentem te...minus ab (Epicuro) delectari, quod ista Platonis, Aristotelis, Theophrasti orationes oramenta neglexerit'. Stahr at the time of writing his elaborate treatise Aristotelis bei den Römern in 1834 p. 46, was only able to mention a single modern critic who completely agreed with Cicero in praising the style of Aristotle, namely F. Schlegel, who in his History of ancient and modern Literature eulogizes it for its elegance (p. 78), and for its precision and perspicuity (ii 201) (= i p. 49 and ii p. 313 of Bohn's English ed.). We may now add Grote's Aristotle, i 43; and Hampden's Fathers of Greek Philosophy, p. 162 (quoted by Wilkins in de Or. i 11 § 49):—'The excellence of his style is, we believe, the last thing to attract the notice of his readers: and yet, as a specimen of pure Greek, it is found to stand almost unrivalled. The words are selected from the common idiom, but they are employed with the utmost propriety, and by their collocation are made further subservient to the perspicuity and force of its meaning.' Cf. Reid on Acad. ii 119.

lacessit, 'challenged'.

Xenophontis. Diog. Laert. ii 57 éka-

leitô de kai 'Aitikē Mousa γλυκύτατη τῆς έρωτείας. The present passage is referred to by Quint. x i § 33 'quamquam...huius ore Musas esse locutas existimet'. For the phraseology cf. ib. § 99 'licet Varro Musas Aelii Stilonis sententia Plautino dicat sermone locuturasuisse, si Latine loqui vellent', and Plin. ep. ii 13 § 7, (Voconius Romanus) 'epistulas quidem scribit, ut Musas ipsas Latine loqui credas' (cf. Hor. Ep. ii 1, 27).

gravitate...suavitate. A not unfrequent form of expression to represent the combination of dignity and charm of style, 168, 182. For the gravitas of Plato, cf. de Or. i 47 (quoted below), for his suavitatem de Div. i 'Platoni cum in cinis parvulo dormienti apes in labellis consedissent, responsum est singulari eum suavitatem orationis fore: ita futura eloquentia provisa in infante est'.


nervos, 91, de Or. iii 80 'neque sine forensibus nervis satis vehemens et gravis nec sine varietate doctrinae satis politus et sapiens esse orator potest', ib. ii. 91 'Fufius nervos in dicendo C. Fimbriae non adequatur'. aculeos, de Or. i 64 (the historical style) 'sine hac iudiciali aspertieta et sine sententiarum forensibus aculeis sequendum est'; pro Sulla 47 'noli hac nova lenitate abuti mea; noli aculeos orationis meae, qui reconditi sunt, excussos arbitrari'.

§ 63. locuntur. The regular word for conversational talk (sermo) as contrasted with public speaking, which is expressed by dicere, for which loqui is very rarely used (de Or. i 45 and 273) inf. 113. The philosophic style is here distinguished from the oratorical as regards (1) the audience addressed, (2) its object, and (3) its subject.
animos malunt quam incitare; sic de rebus placatis ac minime turbulentis, docendi causa, non capiendi locuntur, ut in eo ipso, quod delectionem aliquam dicendo aucupentur, plus non nullis quam nesser sit facere videantur. ergo ab hoc genere non difficile est hanc eloquentiam, de qua nunc agitur, secernere.

mollis est enim oratio philosophorum et umbratilis nec sententia nec verbis instructa popularibus nec vincita numeris, sed soluta liberius; nihil iratum habet, nihil invidum, nihil atrox, nihil miserabile, nihil astutum; casta, verecunda, virgo incorrupta.

1 sic de—locuntur M; sic de—turbulentis secl. k. sic de Poggius in cod. Laur. 50, 31, retinet 0; haec duo verba sic et locuntur om. cod. Gu (Sch, JP). fide FPQ, et de scripsit H. 2 locuntur post Schuetzium k, locuntur o7 et H. 1—2 inter incitare et de, s (pro scilicet) ab interprete aliquo scriptum fuisse conicit Stangl, et ab eodem supra capiendi additum locuntur, coll. §§ 33, 219. 7 vincita: iuncta codd.

docendi...non capiendi. 'To instruct and not to captivate (or entrap)'. Brut. 178 'callidus et in capienda adversario versutus'. Here, as in the text, a notion of tricery attaches to the use of the verb; as also in Lucr. i 941 'deceptaque non capiatur' ('beguiled but not betrayed'). aucupentur points to this.

aucupentur, 'aim at'; a favourite metaphor of Cicero's, from fowling, which has here to be rendered by a metaphor from shooting; 197, delectionis aucupium, de Or. ii 30 (of rhetoric) 'quae opiniones hominum et saepe errores aucupetur' (sets traps for).

§54. mollis...et umbratilis, 'quiet and clostral'. The shady retreat of the school is, as often elsewhere, contrasted with the burning sunlight of real life. De Or. i 157 'educenda dictio est ex hac domestica exercitatione et umbratili medium in aumen, in pulverem, in clamorem, in castra atque in aciem forensem'. Brut. 37 'Phalerus...non tamen institutus quam palæstra; itaque delectat magis Athenienses quam inflammabat. processerat enim in solem et pulverem, non ut e militari tabernaculo, sed ut e Theophrasti doctissimi hominis umbraculis. hic primus inflexit orationem et eam mollem teneramque reddidit'. De Leg. ii 6 § 14 'Phalerus ille Demetrius...mirabiliter doctrinam ex umbraculis eruditorem ottoque, non modo in solem atque pulverem, sed in ipsum discerni aciemenque produxit'. Quint. i 2 § 18 'futurus orator cui in maxima celebratio et in media reipublicae luce vivendum est, assuescat iam a tenero non reformidari homines neque solitaria et velut umbratica vita pallescere'; ib. x 5 § 17...'ne ab illa, in qua prope consensuerunt, umbra vera discrimina velut quendam solem reformident'; Tac. Ann. xiv 53 'studia in umbra educata', Juv. 7, 173 'ad pugnam qui rhetorica descendit ab umbra'. Plat. Phaedrus 239 c o6' év ἡλιός καθισά τεθραμμένον άλλ' ὑπ' οὖν συμμετείχα σκιά (where Thompson observes that 'the mark of effeminacy among the Greeks is intolerance of heat, not, as in more northern climates, of cold'). Eur. Bacch. 456; Dion. Hal. de Dem. 32 (contrasting the de Corona de Dem. with the Menexenus of Plato) οὔτω διαφέρει...δει...οὔ...ἡλιός καὶ σώματι τέθραμμένα σώματα τῶν σκιῶν καὶ διαφήμεισι διωκόμενοι. popularibus = civilibus (30), 151, de Or. ii 150 'haec nostra oratio multitudinis est aurius accommodanda...ad ea probanda quae populari quadam trutina examinantur'.

vincita numeris, 40 verba vincixse, 77 vinculis numerorum, de Or. ii 175 'orator sic illigent sententiam verbis, ut eam numero quodam complectatur et astrico et soluto. nam cum vincix se modis et forma, relaxat et liberat immutatone ordinis, ut verba neque adligata sint quasi certa aliqua leges versus neque ita solutia, ut vagantur', 184 'oratio...sic...soluta...ut sine vinculis sibi ipsa moderetur'.

soluta, 174 'verbis solutis numeros adiunxit', 183, Brut. 274 ' nec vero haec soluta nec diffuentia, sed astricta numeris'. solutus et liber are often combined by Cic., e.g. Acad. ii 105. virgo. 'pure and chaste as modest maidenthood'; cf. the elaborate comparison of 'eloquentia' to an heiress who has to be carefully protected by her guardians, in Brut. 330: 'quoniam post Hortensii...
quodam modo. itaque sermo potius quam oratio dicitur; quamquam enim omnis locutio oratio est, tamen unius oratoris locutio hoc proprio signata nomine est.

Sophistarum, de quibus supra dixi, magis distinguenda similiter videtur, qui omnes eosdem volunt flores, quos adhibet orator in causis, persequi; sed hoc differunt, quod, cum sit eis propositum non perturbare animos, sed placare potius, nec tam persuadere quam delectare, et apertius id faciunt quam nos et crebrius, concinnas magis sententias exquirunt quam probabilis, a re saepè discendunt, intexunt fabulas, verba altius transferunt eaque ita disponunt, ut pictores varietatem colorum, paria paribus 5 qui orationis eosdem volunt lepores coll. § 96 Bake. 6 iis Mohn. 9 probable k: es ceteri. 10 altius Beier coll. § 82 (OPST): apertius cum codd. MKH, 'quod ortum est ex superiore apertius nec tolerari potest' C5.

mortem orbae eloquentiae quasi tutores relicti sumus, domi teneamus eam saepem liberali custodia, et hos ignotos atque impudentes procos repudiemus tueamurque ut adultam virginem caste et ab amatorum impetu quantum possimum probi-beamus'. Tac. dial. de Or. 25 'eloquentiae...nascenti adhuc nec satis adultae'.

Dion. Hal. de comp. verb. 23 describes the words used in the γλαφρα καὶ ἀνθρα σύνθεσις of writers like Isocr. as εὑρον... καὶ λέον καὶ μαλακά καὶ πάθεν ωντά.

sermo. The dialogues of Plato are called sermones in 151, and the word is applied to the language of every-day life in §§ 67, 184 and de Or. i 12; it is contrasted with contentio in de Or. iii §§ 177, 203, and de Off. ii 48, and (as contrasted with contentio and amplificatio) is defined by the Auct. ad Herenn. 23 as 'oratio remissa et finitima cotidianae locutioni'  
signata, 'it is the orator alone, whose speaking is stamped by this special name'. In this sense the word is frequently found in Quint. e.g. xii 16 § 16 'ea quae proprīe signari poterant, circuitu coeperint enuntiari': Cicero himself usually prefers the weaker form of the same metaphor, significare or designare. επισφαγίζεσθαι (med.) is used in the same sense in Plat. Phaedo p. 75 D.  
§ 65. The style of the perfect orator distinguished from the Sophistic style where the sole purpose is display.  
§ 65. supra 37. magis, because it is an instance of what Cic. elsewhere calls a difficultis ad distinguendum similitudo (de Or. ii 212).  
omnes may be taken either with qui or with eosdem; probably the latter, cf. 96. This is also supported by persequii, which is constantly used of a persevering pursuit which traverses all the ground (Nägelsbach Stil. § 108); in Pison. 53 'dum omnes solitudines persequiris,' ad Fam. iv 13 § 6 'omnes vias persecur.'

flores. See note on florentes (20 ad fin.), and cf. the instances of the similar use of ἀνθως and ἀνθίζων quoted in the note on nimum deicta (39).  
apertius, 'more palpably, more obtrusively', 38, 230. concinnas, 38: probabilis, de Or. ii 153 'licuindorem et probabilitem oratorem fore qui primum quam minimam artificii...significationem daret.' a re discendunt, Ar. Rhet. iii 17 § 11, ἐν δὲ τοῖς ἐπιδικτυκίοις δὲ τῶν λόγων ἐπισφαγίζεσθαι πολλοί, οὐκ ἵσταται ποιεῖ δὲ γὰρ ταύτα εἰπέται (e.g. the digression on Timotheus in the De constructione, on Pythagoras and the Egyptian priests and also on poets in the Βιογρāφ). Dion. Hal. de Isocr. 4 mentions among the points in which Isocr. appears superior to Lysias to διαλαμβάνεσθαι τὴν ομοιοδίαν ἑαυτὸς μεταβολῆς καὶ ἱπτομένης ἐπισφαγίζος (Cope ad 1.).

intexunt fabulas. Thus in the Paneg. of Isocr. § 28 we have a brief reference to the story of the wanderings of Demeter; in the Helen a laudatory episode on Paris and Theseus, in the Panathenaeus on Agamemnon.  
altius transferunt, use metaphors that are far-fetched.  
varietatem colorum = colores varios; ad Herenn. iv 11 § 16 'exornationes si rarae disponentur, distinctam sicuti col-oribus...reddent orationem'; de Or. iii 96 and 191; and ii 54 (as emended) 'Caelius neque ...historiam varietate colorum'
referunt, adversa contrariis, saepissimeque similiter extrema definiunt.

66 Huic generi historia finitima est, in qua et narratur ornate et XX regio saepe aut pugna describitur; interponuntur etiam contiones et hortaciones, sed in his tracta quaedam et fluens expetitur, non saepe contorta et acris oratio.

Ab his non multo secus quam a poëtis haec eloquentia, quam quaerimus, sevocanda est; nam etiam poëtæ quaestionem attulerunt, quidnam esset illud, quo ipsi different ab oratoribus;

2 finiuntur Bake. 7 ante ab 'excidisse videtur qua re' k.

(mss locorum) etc. paria paribus, 38 note. definiunt = finiunt, 175 similiter definita. II Verr. iv 52 § 115 'ut aliquando totam huius generis orationem conclusam atque definiam.'

§ 66. The style of the perfect orator distinguished from that of the historian.

§ 66. historia, 37. regio...describitur e.g. Sallust Jug. 17 (Africa); Liv. xlv 6 (Tempe).

contiones, deliberative speeches before the people. hortationes, harangues addressed to soldiers on the eve of a battle e.g. Liv. xxi 40—44.

tracta quaedam et fluens, de Or. ii 54 (Caelius Antipater, the rude and unpolished historian), 'neque verborum locationes et tractu orationis leni et aequadibili perpolidi illud opus', ib. 64 (of the historic style) 'verborum autem ratio et genus orationis fuisse atque tractum et cum lenitate quodam aequabiliter profuens sine hac judiciale aspersione et sine sententiarum forensibus aculeis persequendum est,' ib. 159 (of the style of the Stoics) 'genus sermonis...non liquidum, non fuisse ac profuens, sed exile, aridum, concisum ac minutum.' For fluens in a good sense, Nagelsbach, Stil. § 129. 4, quotes Plin. Ep. v 17 § 2 elegi fluentes, and Tac. dial. de orat. 2 profuens. It is used in a depreciatory sense in § 220. We may render the passage thus: 'these subjects require a style of flowing smoothness 'long drawn out', and not our compact and incise style'. Cf. Milton's L'Allegro 140: 'In notes with many a winding Of linked sweetness long drawn out'.

haec etc. descriptive of public speaking, oratio forensis in its widest sense.

contorta, ἡξία συνεστραμένη, or στρογγυλη, opp. to tracta. Dion. Hal. de Lysia 6, ἡ συντρέφουσα τὰ νόματα καὶ στρογγύλως ἐκφέροντα λέξις, ὅπειρα πάνυ καὶ ἀναγκαῖα τοῖς δικαίωσις λόγοις καὶ παντὶ ἄληθει ἀγάπη. Ar. Rhet. ii 21 § 7, στρογγυλώτατα, 24 § 2, τὸ συνεστραμένως καὶ ἀντικειμένως εἰσεῖν καὶ ἰδίως § 4 τέ εὐθυμησα τὸ καὶ μᾶλλον συντρέφειν δεί. In Cope's Commentary, I have observed in my note on the last passage that the verb is used metaphorically to express conciseness and condensation of style'; and that 'in its literal meaning it might be applied to any squeezing and compacting process like that (for instance) of making a snowball'. Compare Emerson on Eloquence (in 'Society and Solitude' p. 77 ed. 1870): 'Put the argument into a concrete shape, into an image, some hard phrase, round and solid as a ball, which they can see and handle and carry home with them,—and the cause is half won'. For a slightly different use of contortus see inf. 234.


§§ 66 continued—68. The style of the perfect orator distinguished from that of poets.

quaestionem attulerunt, not 'have raised the question', but 'have given rise to the enquiry', 'led to the problem being mooted' among scholars and rhetoricians. These quaestiones owe their
ORATOR.

numero maxime videbantur antea et versu; nunc apud oratores iam ipse numerus increbruit: quicquid est enim, quod sub aurium mensuram aliquam cadat, etiamsi abest a versu—nam id quidem orationis est vitium—numerus vocatur, qui Graece μυθος dicitur. Itaque video visum esse non nullis, Platonis et Democriti locu-


origin in Rome to the literary γρηγορα of the Alexandrine school. For this use of quae si, cf. M. Furius Bibaculus in Suet. Gramm. 11 (of Valerius Cato):

‘mirati sumus, unicum magistrum, summum grammaticum, optimum poetam omnes solvere posse quaestiones’;

and Quint. i 2 § 14 ‘grammaticus quoque de loquendi ratione disserat, quaestiones explicit.’

The text reads, however, like a reminiscence of Ar. Rhet. iii i § 8, οὕτω μὲν οὐν κυπάρισσι τὸ πρῶτον ὅπερ πέρυκεν οἱ ποιηταί... His own opinion is given in § 9, quoted in the next note.

numero...et versu. De Or. i 70 ‘est enim finitimus orator poeta, numeris astrictor paulo, verbum autem licentia liberior, multis vero ornandi generibus paene par’, i 27 ‘poetis...quibus est proxima coniunctio cum oratoribus’. Aristotle, after remarking that the mass of the uneducated admire discourses in poetic prose like that of Gorgias, insists that the style of prose is distinct from that of poetry, έτερα λόγου και ποιητικος λέξεως εστιν (Khet. iii 1 § 9). In the Poetics (1), he finds fault with the common nomenclature by which the metre of each of the various classes of poets is made their distinctive mark, whereas the proper criterion is their artistic use of the imitative faculty (μιμησις).

 increbruit, 23.

§ 67. cadat, 10 disputet. 1d quidem, i.e. the use of verse in prose, implied in the use of versus in the preceding clause.

orationis vitium inf. §§ 172, 189, 194 ff., 220; de Or. i 175 ‘versus in oratione si efficitor coniunctione verbum, vitium est.’ Ar. Rhet. iii 8 § 3 quoted in note on § 172. Quint. ix § 72 ‘versum in oratione fieri multo foedissimum est, totum ; sed etiam in parte deform.’

visum esse, ‘that it is the opinion of’; not ‘that it appears’ to certain persons, the latter would obviously require visum.

‘In any case putandum necessitates visum. As a matter of fact the strong meaning of videri is regular in Cic., where edd. have often misunderstood passages through giving it the weak sense. The omission of esse with putandum is also regular in Cic. as putandum depends on a verb of thinking. But is putandum right? Ought it not to be putandum? The attraction is odd in the ordinary text. Postamur must depend on locutionem, not on poema’ (Reid).

Platonis. Diog. Laert. iii 37 φησι β’ Αριστοτέλης τήν τῶν λόγων ιδέαν αὐτοῦ μεταξύ ποιητῶν είναι και ποίησιν λόγου, Dion. Hal. de comp. verb. 18 (Plato) ευμελείαν τε και ευθυμίαν συνδεῖ δειμνονότατος. Quint. x i § 81 ‘multum supra prosam orationem et quam Graeci pedestrem vocant, surgit: ut mihi non hominis ingenio sed quodam Delphico videatur oraculo instinctus’. ‘Many of the dialogues’, says Grote, ‘display an exuberant vein of poetry, which was declared—not by Aristotle alone, but by many other critics contemporary with Plato—to be often misplaced and excessive—and which appeared the more striking because the dialogues composed by the other Socratic companions were all of them plain and unadorned’ (Plato i 213).

Democriti locutionem. Plutarch Qu. Symp. v 7 p. 683 τὸν ἄθροα...τῇ λέξις δαιμονίων λέγειν και μεγαλοπρεπέσθαι. Timon quoted by Diog. Laert. ix 40. Dionysius Hal., de comp. verb. 24, in writing of the μεγαλοπρεπεία mentions Democritus, Plato and Aristotle, as the three philosophers who in point of style are αξιοθεάτοι, τούτων γὰρ έτεροι ευηθυμίως ἀνεμονέν κεφάλας τοῦ λόγους. De Or. 1.49 ‘si ornata locutus est, sicut et fertur et mihi videtur, physicus ille Democritus, matcrias illa fuit physici, de qua dixit, ornatum vero ipse verbum oratoris putandum est’; ib. 42 ‘Democriti...ornati homines in dicendo et graves’. De Div. ii 133 ‘valde Heraclitus obscurus, minime Democritus’. Zeller,
tionem, etsi absit a versu, tamen, quod incitatius feratur et clarissimis verborum luminibus utatur, potius poëma putandum quam comicorum poëtarum; apud quos, nisi quod versiculi sunt, nihil est aliud cotidiani dissimile sermonis, nec tamen id est poëtae maximum, etsi est eo laudabilior, quod virtutes oratoris persequitur, cum versu sit austrior: ego autem, etiamsi quorumdam grandis et ornata vox est poëtarum, tamen in ea cum licentiam statuo maiorem esse quam in nobis faciendorum iungendorumque verborum, tum etiam nonnulli eorum voluaptati vocibus magis quam rebus inservient; nec vero, si quid est unum inter 10

3 putandum J. S. Reid. 4 nec tamen id esse in poeta eximium, etsi sit eo laudabilior...persequatur, Bake. 9 nonnulli eorum voluaptati Madvig adv. crit. ii 189 (p. 32); non nullorum voluntati H cum FPO; non nullorum voluntate Sauppe, coni. Tull. p. 11 (KJP); non nullorum voluaptati cod. Laur. 50, 1 (Meyer): voluaptati (om. non nullorum) Lambinus 1566, t. e. auditorum voluaptati idem in marginie ed. 1584, nonnulli aurium voluaptati Schuetz 2.

Phil. der Grec. ii p. 690 note = p. 215 of the Presocratic Philosophy, Eng. trans. 4 Quodsi in iis quae hodie supersunt fragmentis minus interdum nitit Democriti oratio, quum in summó bene dicendi studio tamen infants quaedam hic ilic appareat, nolim existimare, Ciceronem, Dionysium, Plutarchum, maximos Democriti laudatores, errasse, sed potius crediderim, non semper eundem dictionis Democritae tenorem suisse. neque enim vana est coniectura, in iis libris, quos omnium primos edidit, minus bene singula elissasse philosophum Abderitanum, quam in posterioribus (Mullach, Democriti fragmenta, p. 94).

incitatius feratur, 128 rapide fertur, 187 incitatior feratur, 201 cursus incitatior, 212 fluit incitatius, 228 'ne infinite feratur ut flumen oratio'. The author of the treatise theos theos, after contrasting the theos of Demosthenes with the theos of Cicero, says with reference (as here) to Plato: τοιαύτα τινα χειρατα ωφοφηρη βανον οδην, ηττον μεγεθωται (13 §1).

verborum luminibus inf. 135 (note).

comiidorum poētarum. Hor. Sat. i 4, 45 'Idcirco quidam commodia necne poëma Esset, quasesivere, quod ader spiritus ac vis Nec verbis nec rebus inest, nisi quod pede certo Differt sermon. sermo merus', &c.

nec tamen id, etc. A style marked by swift movement and brilliant figures of speech is not really, says Cicero, the most important characteristic of good poetry; on the contrary, such a style is equally characteristic of good oratory; though special credit is due to the poet, in that, while comparatively restricted by the limitations of verse, he attains the same excellence of style as the orator. Thus far Cicero has been criticising the opinions of others; in the next section he states his own.

§ 68. quorumdam, e.g. the epic, lyric and tragic as contrasted with the comic poets. grandis refers back to the general sense of incitatius feratur, and ornata to verborum luminibus.

in ea...quam in nobis. A blending of the two obvious forms of expression 'in ea (sc. voce poetarum)...quam in nostris' and 'in eis (sc. poetis)...quam in nobis' (sc. oratoribus). It is a very slightly irregular form of the comparatio compendiaria (41 note).

faciendorum, forming new words, 80 verbum novum, 176 'in faciendis verbis tranquilliort', Part. Orat. 72 factis verbis. iungendorum of compound words, 159 'in verbis iunctis', and de Or. iii 154 'novantur verba quae ab eo qui dicit ipso gignuntur ac flunt, vel coniunctio vel comiendorum verborum...vel sine coniunctione (=faciendis)', ib. 170 'aut factum vel coniunctione vel novitact'. This is better than understanding iungendorum of striking collocations and combinations of words. But, if iungendorum refers to making up compounds, it merely repeats a portion of the sense of faciendorum. Dr Reid would therefore understand it of syntax, remarking that in 159 Cic. applies iuncta verba merely to ordinary compounds.

nonnulli eorum voluaptati...inservient. This is Madvig's emendation,
XXI 69] ORATOR. 77
eos simile—id autem est iudicium electioque verborum—prop
terea ceterarum rerum dissimilitudo intellegi non potest; sed id
nec dubium est et, si quid habet quaestionis, hoc tamen ipsum
ad id, quod propositum est, non est necessarium. seiusctus
igitur orator a philosophorum eloquentia, a sophistarum, ab his
toriorum, a poetarum, explicandus est nobis qualis futurus sit.

XXI Erit igitur eloquens—hunc enim auctore Antonio quaeri
mus—is, qui in foro causisque civilibus ita dicit, ut probet, ut
delectet, ut flectat: probare necessitatis est, delectare suavitatis,
and it has the great advantage of re
moving the awkwardness of ‘nonnullorum voluitas’ (‘according to the fancy of
certain persons’ §§ 24, 52) which is in
itself an emendation of the manuscript
reading nonnullorum voluntati. Those
who retain nonnullorum, understand it as
a reference to the predilections of the
younger poets among Cicero’s contemporaries (the poetae novi of § 161, the
cantores Euphorionis of Tusc. Disp. iii
19 § 45) who formed their style on the
model of the learned poets of the School
of Alexandria (so Jahn and Piderit, ed. 1).
The only misgiving I have respecting the
emendation adopted in the text is that
one would have expected Cicero to write:
nonnullorum vocibus magis quam rebus
voluptatis inservirent. Cf. de Fin. ii 35
§ 117 (adulescentes) ‘suis commodis (=
voluptatibus) inserviuros’. Quint. viii 6
§ 17, in remarking that metaphors appro
priate in poetry are not always appro
priate in prose, says of poetry: ‘omnia
ad voluptatem referunt’. [Dr Reid thinks
the manuscript reading right, at least so
far as voluntati is concerned. ‘voluntas
and voluptas are often almost interchangea
ble in Cic.; cf. Lael. 91, 93 (often
needlessly altered). nonnullorum also
seems defensible; not all like sound with
out sense in poetry’].

The Greek dithyrambic poets may be
mentioned as an example of the writers
to whom Cicero refers.

iudicium refers to inventio; electio
verborum to elocutio, both in oratory and
in poetry. De Or. i 128 ‘in oratore
verba prope poetarum’. propertea, like
siccirco, continuo and similar words after
non si or non quia, has to be expanded
in English into a separate clause: ‘and,
indeed, if there is any one point of re
semblance...that is no reason why we
should be blind to the dissimilarity in the
remaining points’ (cf. Nägelsbach Stil.
§ 185 1).

hoc ipsum, this particular enquiry as
to the true distinction between poetry
and oratory.

explicandus...quaestis. Jahn quotes de
Fin. iv 6 § 14 ‘a te diligenter est explicatus
finis hic honorum et quis a Stoicis et
quem ad modum dicere tur’. Madv. § 439
obs. 1. futurus sit referring to the ideal
orator, the orator of the future, who is
not at present realised in actual life.

§ 69—74. The perfect orator is next
considered positively, and in the first place
generally, in his three functions of docere,
delectare, and flectere, and in relation to
the three kinds of style. In all these he
must exhibit a just sense of propriety.

§ 69. auctore Antonio, 18. in foro
causisque civilibus, the definition is
limited to the oratory of practical life,
to the exclusion of the γνωσ ἑπιδεικτικῶν
(37). De Or. i 77 ‘quod in forensibus
rebus civilibusque versetur’, ii 42 ‘quae
in foro atque in civium causa discepta
ionibusque versantur’. 

probet...delectet...flectet. De opt. gen.
or. 3 ‘optimus est enim orator qui dicendo
animos audientium et docet et delectat et
permovet. docere debitum est, delectare
honorum, permovere necessarium’. Brut.
185 ‘tria sunt...efficienda dicendo;
ut doceatur est apud quem dicitur, ut delec
tetur, ut moveatur vehementius’. De Or.
ii 121 ‘conscientur animi et docentur et
moveantur’, 310 ‘docendo...conciliando...
permovendo’, ib. 115, 128; Quint. iii 5
§ 2 ‘doceat, movet, delectet’.

In Volkmann’s Rhetorik p. 19, this
tripartite division is traced back to Aris
totle’s three kinds of rhetorical proof
(Rhet. i 2 § 3), but it is easy to point out
that the two divisions do not really cor
respond. It is not the oratoris officia,
but the proofs (πιετες) furnished by the
speech itself, that Aristotle divides into
tree classes: those residing (1) in the
character (ποίες) of the speaker, as shewn by
the speech; (2) in the emotion (πάθη)
produced in the audience; and (3) logical,
direct, proof in its proper sense. (3)
CICERONIS

flectere victoriae; nam id unum ex omnibus ad obtinendas causas potest plurimum. sed quot officia oratoris, tot sunt genera dicendi: subtile in probando, modicum in delectando, vehemens in flectendo; in quo uno vis omnis oratoris est. magni igitur iudici, summae etiam facultatis esse debetur moderator ille et quasi temperator huius tripertitae varietatis; nam et iudicabit quid cuique opus sit et poterit quocumque modo postulabit causa dicere. sed est eloquentiae sicut reliquarum rerum fundamentum sapientia: ut enim in vita, sic in oratione nihil est difficilior quam quid debeat videre. τρέπετον appellant hoc 10

1 optinendas H. 2 oratoris Julius Victor; orationis FPO. 5 iudici J: -ii ceteri. 7 cuique ‘valde vereor, ne post cuique exciderit causa’ Madvig adv. crit. iii 98.

answers to part of Cicero’s pro bares, (2) to flectere, whereas (1) has no direct connexion with delectare. In Aristotle’s view this last is strictly speaking superfuous, being only a concession to the infirmity of the audience, ἐπεὶ τὸ γε δικαίων μὴ δέν πκέλω γητεῖν περὶ τῶν λόγων ἡ ὡς μὴς λυπεῖν μὴ εὐφράνεσθαι (Rhet. iii 1 § 8). Aristotle’s three divisions are in fact only the three different means of attaining that object of rhetoric which Cicero calls pro bares, and one of those means happens to coincide with flectere.

necessitatis ... suavitatis ... victoriae, ‘to prove is a matter of necessity; to please, of agreeableness; to persuade, of victory’. All the three genitives may be classified under the general heading of genitives of possession = ‘belonging to’. For the sake of symmetry, the same construction is used in all three clauses, but there is a slight difference in the several shades of meaning in each. Thus necessitatis may be regarded as a genitive of the cause, though it is simpler to take it as an ordinary subjective genitive, equivalent in meaning to the adj. necessarium. suavitatis is the gen. of that in which a thing consists, or with which it is identical. victoriae is the gen. of the object, as is proved by Cicero’s own comment, ad obtinendas causas. In the parallel from de opt. gen. or. § 3, quoted above, the secondary predicate to the three corresponding infinitives is expressed as an adjective, but the sense of the three successive predicates does not exactly correspond to that of the three genitives in the text. [‘The three genitives are so-called genetivis relationis; the sense is with all three ‘belongs to’, ‘is concerned with’ (Reid).]

Corresponding to the suavitatis of the speech, is the voluptas which it excites in the audience: Brut. 188 ‘delectatur audientes multitudo et ducitur oratione et quasi voluptate quadam perfunditur’, and ib. 276 ‘animos eorum qui audirent, devinciret volup tate’.

id unum, sc. flectere. potest plurimum, de Or. ii 215 ‘iudicem commovere, in quo sunt omnia’. Brut. 276 ‘permoveat et incitaret animos, quam plurimum pollere diximus’.

subtile...modicum...vehemens, §§ 20, 21. De Or. ii 128 ‘meae totius orationis ...tres sunt rationes...una conciliandorum (cf. delectando) hominum, altera docendorum (cf. probando), tertia concitandorum (cf. flectendo). harum trium partium prima lenitatem orationis, secunda acumen, tertia vias desiderat’.

in quo uno, 128 ‘in quo uno regnat oratio’, de Or. i 60 ‘quod unum in oratore dominatur’.

§ 70. moderator = qui modum adhibet, referring to proper control; 123 ‘temporum personorumque moderator’. temperat = qui varia (genera dicendi) temperat et miscet, referring to the proper blending of things various, 99. Jahn aptly quotes Tusc. Disp. iv 3 § 30 ‘corporis temperamentum, cum ea congruunt inter se, e quibus constamus, sanitas dicitur’. iudicabit explains iudici, and poterit similarly explains facultate.

sapientia, Quint. xii 2 § 6 ‘hinc etiam illud est, quod Cicero pluribus et libris et epistolis testatur, dicendi facultatem ex intimis sapientiae fontibus fluere’. Hor. Ars P. 309 ‘scribendi recte sapere est et principium et fons’.

quid deceat, 73 f., 123, de Or. iii 210 ‘nunc quid aptum sit, hoc est, quid maxime deceat in oratione videamus’.
XXI 71]  

ORATOR.

79

Graeci; nos dicamus sane decorum; de quo praecclare et multa praecipiantur et res est cognitione dignissima: huius ignoratione non modo in vita, sed saepissime et in poëmatis et in oratione peccatur. est autem quid deceat oratori videndum non in sensentii solum, sed etiam in verbis; non enim omnis fortuna, non omnis honos, non omnis auctoritas, non omnis aetas nec vero locus aut tempus aut auditor omnis eodem aut verborum genere

1 multa et praecclare praecipiantur, et res est cognitione dignissima, cum Goellero scribendum esse conicit H, coll. ad Att. ix 1 § 3 'multa in me et severe disputari.'

πρότον...decorum, de Off. i 27 § 93, where it is treated in connexion with verecundia (= σωφροσύνη) and with honestas in general: 'hoc loco continetur id quod dici Latine decorum potest, Graece enim πρέπον dicitur'...94 'nam et ratione uti atque orationis prudenter, et agere quod agas considerare omnisque in res quid sit veri videre et tueri decet'. ib. 96 it is defined as 'id...quod icta nature consenstanteum est, ut in specie moderatio et temperantia apparet cum specie quadam liberali'. For the characteristic omission of the article in πρέπον, cf. κραδήμον (126), ηθικὸν and παθητικὸν (128).—τὸ πρέπον (according to Dion. Hal. de Dem. 34) τῶν ἀτρών φαίνει παρὰ Δημοσθένει. On 'propriety' in Lysias, see note on 71.

praecclare. We cannot couple praecclare and multa; the adv. is grammatically common to the two subsequent clauses, et...et; but is less suited to the second than to the first. The logical order would be 'de quo et multa praecclare praecipiantur et res est cognitione dignissima'. The displacement of praecclare is a little like the displacement of conjunctions noted by Madv. on Fin. ii 15' (Reid). praecipiantur, e.g. in de off. i 93—99.

poëmatis, de off. i 97 'ex eo decoro quod poëtas sequuntur...sed tum servare illud poetas quod deceat dicimus, cum id quod quaque persona dignum est et fit et dicitur'.—For the termination -is for -ihis in the dat. and abl. pl. of Greek words in ma cf. epigrammatis and peristromatis (Phil. ii 67, with Mayor's note, and Roby § 492). poëmatibus is the reading of the Wittemberg ms, but the right form is supported by the rhetorician Julius Victor (p. 439 Halm) who quotes the context, with et poëmatis, and by the grammarian Charissius 1 p. 114 'Cicero in Oratore poëmatis dixit' (quoted by Meyer &c.). Cf. Neue, Formenlehre i § 80 p. 298.

in oratione, here 'prose', as in 166, 174, 178, 198 &c. prosa, with or without oratio, is not found in Cic., but is frequent in Quintilian and other writers of the silver age of Latin.

§ 71. non...omnis &c. De Or. iii 210 'perspicuum est, non omni causae nec auditori neque personae neque temporis congruerent orationis unum genus. nam et causae capitis aliquum quemdam verborum somnum requirunt, aliquum rerum privatum atque parvarum (inf. 72)...refert etiam qui audiant (cf. auditor), senatus an populus an iudices; frequentes an pauci an singuli et quales; ipsique oratores, qua sint aetate, honores, auctoritate, debet videri; tempus, pacis an beli, festinationis an otii'. Cf. Quint. xi 1 § 4.

fortuna is a general term, referring to the external circumstances of any of the persons concerned; honos, auctoritas, aetas, are similarly not to be confined to the orator, but are equally applicable to the witnesses in a forensic cause, as well as to one's opponent, either in a forensic or deliberative speech.

locus, e.g. the place where the speech is delivered,—either the law-court in forensic oratory; or the senate-house or rostra in deliberative oratory, addressed to the senate or the people respectively. The general sense may be illustrated by de Or. iii 23 (where, from a somewhat different point of view, Crassus is insisting on the unity of eloquence amongst all diversities of circumstance) 'sive ex inferiori loco, sc. logitutur (as in the law-court), sive ex aequo (as on the floor of the senate-house), sive ex superiore' (as from the rostra). Allusion is made to the above passage in Pideriti's edition, but no reference is added; in Jahn's, a reference is given, which contains two misprints: but in neither does it happen to be observed that locus is used in a different sense in the two passages. There, it clearly means 'relative position' as regards one's audience; whereas here the reference is in the main to the place where the speech is delivered.
tractandum est aut sententiarum, semperque in omni parte orationis ut vitae quid deeat considerandum; quod et in re, de qua agitur, positum est et in personis et eorum, qui dicunt, et eorum, qui audient. itaque hunc locum longe et late patentem philosophi solent in officiis tractare,—non cum de recto ipso; disputant, nam id quidem unum est,—grammatici in poetis, eloquentes in omni et genere et parte causarum. quam enim

recto ipso, 'absolute perfection', into the discussion of which questions of 'relative propriety' cannot directly enter. De Off. i 8 'alia divisio est officii. nam et medium quoddam officium dicitur, et perfectum. perfectum officium rectum, opinor, vocamus, quod Graeci κατάθυμα, hoc autem commune officium, καθὼς vocant. atque ea sic definiunt, ut rectum quod sit, id officium perfectum esse definiunt, medium autem officium id esse dicant quod cur factum sit ratio probabilis reddi possit'. ib.iii 14 'haec enim omnia officia de quibus his libris disputamus, media Stoici appellant, ea communia sunt et late patent, illud autem officium quod rectum idem appellant, perfectum atque absolutum est'. De Fin. iii 6 § 24 'quae nos ante recta aut recte facta dicamus...(illi autem appellant καταθυμα) omnes numeros virtutis continent'. 'We have here the purely Stoic idea of right: nihil recto rectius', Paradoxa (iii) § 22 (Reid).

grammatici, 93, a term borrowed from the phraseology of the Alexandrine school of criticism, and corresponding to our 'schoar' rather than to the narrower word 'grammarius'. The interpretation, in its widest sense, of poetic literature formed an important part of the functions of these grammatici; de Div. i 34 'quorum omnium (sc. oraculorum) interpretes, ut grammatici poetae', ib. i 16 'et oraculorum et vaticiniorum sunt explanatores ut grammatici poetae', de Or. i §§ 10, 187; Sueton. de illustribus grammaticis 4 'proprie sic appellandos poetarum interpretes, qui a Graecis γραμματικοι nominentur'. In Quint. i 4 § 2 grammaticae is divided into two parts recte legendi scientia and poetae enarratio, x i § 54 'Apollonius in ordinem a grammaticis datum non venit quia Aristarchus et Aristophanes neminem sui temporis in numerum redegerunt'. (See further in Mayor's note on grammaticorum consensus in Quint. x i §§ 53 and on Juv. vii 229—236; also Græfenhan's Geschichte der klass. Philologie i 94, 340 ff.) eloquentes. After illustrating the importance of the principle of propriety in

in re...in personis. This faithfulness to the rule of propriety, as regards the subject, the speaker and the audience, was one of the characteristics of the style of Lyssais. This is pointed out by Dion. Hal. de Lysia 9, ολοι μὲν καὶ τὸ πρὸς τὸν άντίθετον καὶ τὴν καθάρσιν πρὸς τὸν ἀντίθετον. καὶ τὴν ἀντιθέτην ἀκαθάρτων ἀρετῆς καὶ τελειώτητος ὑπὸ αὐτὴν πρὸς τὸν λέγοντα καὶ πρὸς τοὺς ἀκούοντας καὶ πρὸς τὸ πρόγιμα (ἐν τούτοις γὰρ δὴ καὶ πρὸς ταῦτα τὸ πρόσωρ) ἄρκοντων ἡμοσιμότητα καὶ γὰρ ἡ κληρικαὶ καὶ γέρες καὶ παιδεία καὶ ἐπιστήμων καὶ βίω καὶ τῶν ἀλοίπων ὀσί διαφέρει πρὸς χώρα, τάς οἰκείας ἀποδίδων φωνάς, πρὸς τὸν ἁντιθητήν, τὸ συμπεριτέλει τὰ λεγόμενα οἰκείως, ὃν τοῦ αὐτῶν προσώπων διακατή τε καὶ ἐκκαθίστη καὶ πανηγυριστὶ διαλεγόμενον δήλων διαφοράς, συναντήσει αὐτῷ λαμβάνει κατὰ τὰς ιδέας τῶν πραγμάτων ἡ λέξις. (See also Blass, Att. Ber. i p. 387 or Jebb's Att. Or. i p. 176.) A due regard for this principle of propriety gives oratory its appropriate character, gives it θόρος in all the three senses of that term which are to be found in Aristotle's Rhetoric; for thereby the matter of the speech not only reflects the character of the speaker, which is the first of the three points of view from which Aristotle regards θόρος (i 2 § 7); but is also made to suit the character of the audience (θόρος ὑπὸ τῶν ακούοντων cf. ii 13 § 16); while the style of the speech itself is also kept true to character (iii 7 §§ 1, 6 and 16 §§ 8, 9). See Cope's Introd. to Ar. Rhet. p. 108—113, esp. p. 111 note.

§ 72. itaque carries on the argument from the sentence ending with pecatur in § 70, the intervening sentences being parenthetical.

philosophi, e.g. Panaetius, whose treatise περὶ τοῦ καθάρσιος was the model followed by Cicero when he wrote his de Officiis in B.C. 44, two years after the Orator. De Off. iii 7 'Panaetius qui sine controversia de officiis accurassissime disputavit, quomque nos, correctione quadam adhibita, potissimum secuti sumus.'
indecorum est, de stillicidiis cum apud unum iudicem dicas, amplissimis verbis et locis uti communibus, de maiestate populi XXII Romani summisse et subtiliter! hic genere toto, at persona alii peccant aut sua aut iudicum aut etiam adversarium, nec re solum, sed saepe verbo; etsi sine re nulla vis verbi est, tamen

1 stillicidiis 3. 3 dicere post subtiliter addendum esse suspicatus est Lambinus, post Romani mavult H.

philosophy and literature, Cicero, instead of referring as might have been expected to the theoretical rhetores or rhetorici, prefers to return more rapidly to his main subject; and, not content even with the word oratores, singles out those professional speakers alone, who are worthy of the name of eloquentiae.  

quod subtilissimum—subtilissimus. Ar. Rhet. ii 7 § 1 to πρὸνον ἔχει ὑ λέξαν, ἐν ὑ παθικό τε καὶ φυσικό καὶ τοῖς ὑποκειμένοις πράγμασις ἀνάλογον. το δ᾿ ἀνάλογον ἄτιμον ἐὰν μὴν περὶ εὐθύγχων αὐτοκαθάρισμα λέγεται μήτε περὶ εὐτέλης σεμών (ib. 3 el…καλλιέργηστοι …περὶ λιῶν μικρῶν)  

de stillicidiiis. One of the servitutes, or limiting obligations, subject to which property was held, was that which concerned the stillicidium, or the rain-water that fell from the eaves of houses. Among the causes that came before the centumviral court as enumerated in de Or. i 173 are the iura stillicidiorum which are there mentioned together with questions of ‘party-walls’ and ‘ancient lights’. Cf. Justinian ii tit. iii i ‘urbanorum praediorum servitutes sunt hae:… ut stillicidium vel flumen recipiat quis in aedes suas, vel in aream vel in cloacam, vel non recipiat’… Readers of the Heart of Midlothian will remember Bartholomew Saddletree’s profuse display of his legal learning on the subject of what he calls the stillicide or ‘servitude of water-drap’ (c. xxvi).  

For the general sense of the present passage cf. Quint. viii 3 § 14 ‘nam et suadendo sublimius aliquid senatus, concitatius populus, et in iudiciis publicae capitalesque causae poscunt accuratius dicendi genus. at privatum consilium, causaque paucorum (ut frequentur accidit) calculorum, purus sermo et dissimilis curae magis decurit. an non pudeat certam creditam’ (sc. pecuniam) ‘periodis postulare aut circa stillicidia affici aut in mancipii redhibitione sudare’. On the orthography of stillicidium, see Lachmann and Munro on Lucr. i 313, where the spelling stillicidium is adopted in accordance with the rule laid down by the former, that ‘when a long vowel is followed by ii, one i is withdrawn when i follows, if this i be not merely the mark of a case’, e.g. vilicus, militia, Messalina. stillicidium is however regarded as an exception to this canoun by Corssen, Auspr. i 518, ii 528, and Roby § 177. i.  

apud unum iudicem, before a index privatus appointed by the magistrate, as contrasted with the iudicium publicum and the centumviral court (although the last, as we have seen above, had also cognisance of such minor questions). ‘poterat etiam causae centumviraes’ (says Goeller) ‘ordinarius iudicibus demandari, cum neuter litigantium perstaret in causa per centum-viros cognoscenda’. De opt. gen. or. 10 ‘sed si eodem modo putant exercitu in foro et in omnius templis, quae circum forum sunt, collocatodici pro Milone decussate, ut si de re privata ad unum iudicem diceremus, vim eloquentiae sua facultate, non rei natura metiuntur’. ‘The expression unus index is technical in Roman law and probably marked originally the contrast between the one INDEX and the three ARBITRI, which had however vanished in Cicero’s time’ (Reid).  

locis communibus. These, like the verba amplissima, are appropriate to the genus amplium (§ 102). maiestas, ad Herenn. iv 25 § 35 ‘maiestas reipublicae est, in qua continetur dignitas et amplitudo civitatis’. See note on 102.  

summisce et subtilissime, sc. dicere, understood from the general sense of the previous clause, or from dicas. The style referred to is characteristic of the genus tenue (20).  

persona, de Or. ii 301—s. iudicem, 305 ‘quid, si, quae vitia aut incommoda sunt in alioque iudice uno aut pluribus, ea tu in adversariis exprobrando non intellegas te in iudices invesi…?’ adversariorum, ib. 304 ‘quid, cum personarum quas defendunt rationem non habent?’  

sine re nulla vis verbi, 119, de Or. i §§ 17, 20, 48 ad fin., 50, and Cato’s golden rule ‘rem tene, verba sequatur’ (quoted as a ‘praeeptum paene divinum')
eadem res saepe aut probatur aut relicitur alio atque alio elata
73 verbo. in omnibusque rebus videndum est quatenus: etsi enim
suus cuique modus est, tamen magis offendit nimium quam parum: in quo Apelles pictores quoque eos peccare dicebat, qui
non sentirent quid esset satis. magnus est locus hic, Brute, quod
5 te non fugit, et magnum volumen aliud desiderat; sed ad id,
quod agitur, illud satis. cum hoc decere—quod semper usur-


7 cum hoc decere (quod semper usurpamus... cum hoc usuriam decere dicimus, illud non decere,
et id usquequeaque) quantum sit, appareat Madvig adv. crit. iii 98 (st).

by the rhetorician Julius Victor, p. 374
Halm). allo atque allo. Liv. viii 23 dir-
latis alia atque alia de causa comitiis. In Eng. atque would here be represented
by or. elata, stated', 'expressed', de Or. i 158 'si coniuncte sit elatum'.
§ 73. quatenus, de Or. ii 239 'est
etiam deformitatis et corporis viorum satis bella materies ad iocandum; sed quaer-
rimus idem, quod in ceteris rebus maxime quaerendum est, quatenus'. Acad. ii
92 'rerum natura nullam nobis dedit cognitionem finium, ut utla in re statuere
possimus quatenus'.

nimirum, 178. in quo, 58.

Apelles. Plin. xxxv 86 'et aliam glori-
arium usurpavit, cum l'ortogenis opus immensii laboris ac curae supra modum
anxiae miraretur, dixit enim omnia sibi
cum illo paria esse aut illi meliora, sed
uno se praestare, quod manum de tabula
sciret tollere, memorabili praeceto nocere saepe nimiam diligentiam'. The
proverbal phrase (manum de tabula!) is
used by Cicero himself in a letter written
a year later (ad Fam. vii 25 § 1).

non fugit. A complimentary reference
to Brutus' philosophical studies. Quint.
xi 1 § 5 'Cicero adloquens Brutum testa-
tur esse haec ei nota ideoque brevius a se
dici, quamquam sit fusus locus tractetur-
que a philosophis latius'. ad id quod
agitur, 68 'ad id quod propositionem est'.

illud satis, possibly in conscious ref-
ference to quid esset satis at the close of
the previous sentence. He has just said
that Apelles found fault with artists who
did not know when they had done enough.
He now promises in briefly discussing an
important topic to say enough about it,
and no more. Bake, who refers illud
satis to what has gone before, is thereby
driven to proposing quosque as the be-
ginning of the next sentence.

cum hoc decere. This stragglng sen-
tence owes its inordinate length and ir-
regularity of construction to the writer's
endeavour to compress into a short com-
pass what would be enough, as he says,
to fill a volume. The ground-work of
the sentence is as follows: cum hoc decere
...quantum sit appareat; then follows a
parenthetical distinction between decere
dopertere; next, some illustrations of
the importance of decere taken from
poetry, painting and acting, followed by
quid faciendum oratori putamus? This
forms the apodosis to the part of the sentence
which contains these illustrations.
The original protasis is thereupon
resumed with the words sed cum hoc
quantum sit, to be immediately followed
by the apodosis which ends with viderit.
The paragraph then closes with a brief
sentence summing up the general result of
the preceding sections. §§ 69—74.

The supposition that the words dicimus
illud non decere et id are an interpolation
is supported by the fact that they involve
a combination between cum with the
indic. (dicimus) and cum with the subj.
(appareat). It is to remove this incon-
sistency that some critics have proposed
dicamus, cum being obviously causal
throughout the whole passage. If the
suspected words are retained, the con-
struction of hoc decere is the ordinary acc.
with inf. after dicimus or dicamus. If
they are left out, hoc decere must be taken
stantially as equivalent to toto τον
πρεπειν (or πρεπον). This construction,
though somewhat rare in Cicero, is never-
theless found in the following passages:
ad Att. xii 29 'cum vivere ipsum turpe
sit nobis'; Parad. 3 init. 'ipsum quidem
peccare, quoquo te verteris, unam est',
and de Or. ii 24 'meque, cum hic veni,
hoc ipsum nihil agere et plane caesarre
delictat' (Zumpt § 508); also de Fin. i 1
'quibusdam...totum hoc displiecit philo-
sophari' (Madvig, §§ 388 a, Rody § 1535),
and ib. ii 6 § 18 'hoc non dolere (=do-
pamus in omnibus dictis et factis, minimis et maximis—cum hoc inquam, decere [dicimus, illud non decere, et id] usquequaque quantum sit appareat in aliquo posnatur aliudque totum sit, utrum decere an oportere dicatas; oportere enim perfectionem declarat offici, quo et semper utendum est et omnibus, decere quasi aptum esse consentaneumque tempori et personae; quod cum in factis saepissime tum in dictis valet, in vultu denique et gestu et incessu; contraque item dedecere; quod si poëta fugit ut maximum vitium, qui peccat etiam, cum probi orationem adstringit improbo stultove sapientis; si denique pictor ille vidit,

loris vacuitatem) solus voluptatis nomine appellaret'. On the analogy of illud indecorum in §§ 82, 88, Cicero might have used hoc decorum in the present passage, but this in itself is not a sufficient reason against taking hoc decere as the subject to quantum sit. It is a further recommendation of this view, that it makes the construction of the beginning of the sentence agree with that of the resuming words sed cum hoc tantum sit.

usurpamus, 'speak of', 'insist on'. in alio ponatur, 'is reckoned as another thing'; Topica 71 'in laude ponendum est'. § 74. oportere corresponds to the rectum ipsum § 72, absolute right, as contrasted with relative. The latter is the province of decere. quasi implies that the definition is a rough approximation only. aptum. De Or. iii 216 'quid aptum sit, hoc est, quid maxime debeat in oratione videamus'; consentaneum. So in de Off. i 96 decorum in the generic sense is defined as 'quod consentaneum sit hominis excellentialc., etc.': in the specific, 'quod naturae consentaneum est', etc.
quod sc. dedecere, poeta, see note on poenatis, § 70 ad fin.
probi...improbo stultove sapientis.
For the chiasmus cf. de Fin. iii 3 § 10, 'ratio enim nostra consentit, pugnat oratio' (Madvig § 473 b, Roby § 1051). The structure of the sentence, as well as the substantival use of the several singular adjectives, resembles de Off. iii 23 § 89 (from the 'de officiis' of Hecaton, a pupil of Panatetus) 'si tabulam de naufragio stultus arripuerit, extorquebit eam sa-piens, si potuerit? (Nägelsbach Stil. § 25. 3. cf. Madvig § 391 a obs.)
pictor ille, Timanthes of Kythnos or Sikyon, a contemporary of Parrhasios, fl. B. C. 400. Plin. N. H. xxxv 73 'Timanthis vel plurimum adiuit ingenii; eius enim est Iphigenia oratorum (sc. Cic. et aliorum) laudibus celebrata, qua stante ad aras peritura, cum maestos pinxisset omnes praecipueque patruum (sc. Mene-laum) et tristitiae omnem imaginem consumpsisset, patris ipsius voltum velavit, quem digne non poterat ostendere'; Quint. ii 13 § 12 'quid? non in oratone operiendo sunt quaedam, sive ostendi non debent sive exprimi pro dignitate non possunt? (73) ut fecit Timanthes, opinor, Cythnius in ea tabula, qua Coloten Teium vicit. nam cum in Iphigeniae im-molatione pinxisset tristem Calchantan, tristiorum Ulixen, addidisset Menelaon quem summum poterat ars efficere mae- rorem; consumptis affectibus non re- periens quo digne molto patris voltum possit exprimere, velavit eius caput et suo cuique animo dedit aestimation'; Valerius Maximus viii 11 § 6 'quid ille alter aequo nobilis pictor, lactuosum im-molatione Iphigeniae sacrificium referens, cum Calchanta tristem, maestum Ulixen, [clamantem Aiacem,] lamentantem Me-nelaum circa aram statuisset, caput Agamenonis involvendo nonne summi maeroris acerbitatem arte non posse ex-primi confessus est? itaque pictura eius haruspics et amici et fratris (he should have written patruis) lacrimis madet, patris fletum spectantis adfectu aestandum reliquit'. The author of the Actae 596

6—2
cum immolanda Iphigenia tristis Calchas esset, tristior Ulixes, maeret Menelaus, obvolvendum caput Agamemnonis esse, quoniam summum illum luctum penicillo non posset imitari; si denique histrio quid deceit quaerit, quid facienda oratori putesmus?—sed cum hoc tantum sit, quid in causis earumque quasi membris faciat orator viderit: illud quidem perspicuum est, non

1 tristior Sauppe (coni. Tull. p. 11) ex Quint. ii 13 § 13 (KJFH): maestior MO cum codd. 6 viderit cum codd. CJFH: videbit Bake [K].

describes Agamemnon in this scene as velatus pater; and Eustathius ad II. p. 1343, 60 in commenting on Homer’s pathetic description of the aged Priam as not speechless only, but with his head shrouded in a veil, adds ἵστεθος φάσαι οἱ Σικινωνοι γραφείς Μικράνθης τήν ἐν Ἀκρίδι γράφων ὧσαν την Ιρηνειας ἐκάλψε τὸν Ἀγαμέμνονα. If it is necessary to suppose that the artist is indebted to a hint from a poet, we should be rather disposed to trace the veiled Agamemnon of Timanthes to the description in the Iphigenia at Aulis of Euripides which was acted after the poet’s death in 404 B.C. (1547 ff.): ἁμαρτανείς κακιάλιν οὐτές καρα πέπλοις ἐκρυψε. Euripides, it is true, may not have written this part of the play, but the interpolation may nevertheless be earlier in date than the artist’s painting. The same touch of nature is admirably introduced in Tennyson’s Dream of Fair Women, ‘My father held his hand upon his face’; and by Christopher Wordsworth (late Bp of Lincoln) in his Latin Ode of 1827 ‘sed genitor pedem Tulisse retro dicit et caput Velasse, collectaque veste Implicitus tenuisse vultus’. Cf. Reynolds’ Discourses, viii ad fin.

As a theme of ancient art, the sacrifice of Iphigenia is best represented in the four following examples:

1 A well-known painting found at Pompeii, no. 1304 in Helbig’s Campanische Wandmalerei, copied in Museo Borbonico iv 3, Zahn iii 42, Panofka’s Bilder antiken Lebens 13, 2, Müller-Wieseler’s Denkmäler i 206, and elsewhere: cf. Overbeck’s Heroische Bildwerke p. 320. It is regarded by Helbig as the product of an eclectic tendency in painting, corresponding to that of Pástelas and his school in sculpture.


4 A mosaic found in 1848 near Castello de Ampurias (Emporiae) in Catalonia, discussed by Heydemann and Schlie in the Arch. Zeitung 1869, pp. 8 ff. and 90 ff. This includes Ulysses as well as Agamemnon, Menelaus and Calchas; and is regarded by Heydemann as the nearest approximation, now extant, to the original work of Timanthes.

In all the above works Agamemnon is represented as a veiled figure, either standing or seated; but, whereas in the masterpiece of Timanthes, it was the different degrees of sorrow that were portrayed, culminating in the father’s grief that could only be expressed by the veiling of his countenance, in three (if not all) of the above works, the veiled face, though possibly suggested by that masterpiece, may be regarded as only a natural and obvious means of indicating pathos in painting or sculpture, corresponding to the effect of speechless sorrow in the drama (Lange’s Verh. Schriften p. 163 ff. and Jahn’s Archäologische Beiträge p. 378—393)

tristis...maeret. The alteration tristior for maestior restores the proper expression of the successive degrees of sorrow. maestior, which is stronger than tristior, would require a still stronger word than maeret to follow. maerere is generally used of the outward expression of sorrow, the gloomy countenance and the garb of mourning.

si demique, here in the third, as well as in the second stage of the climax. histrio quid deceit quaerit. De Or. i 132 ‘...et ut ne deceacet. id enim est maximme vitandum’...’Roscio quem saepe audio dicere caput artis esse decere’.

sed, resuming the thread of the sentence, as in §§ 86, 100, 137, 202 init., de Or. i 147, 163.
modo partis orationis, sed etiam causas totas alias alia forma dicendi esse tractandas.

XXIII  Sequitur, ut cuiusque generis nota quaeratur et formula: magnum opus et arduum, ut saepe iam diximus, sed ingredien-
tibus considerandum fuit quid ageremus, nunc quidem iam quo-
cumque feremur danda nimium vela sunt.

Ac primum informandus est ille nobis, quem solum quidam vocant Atticum: summissus est et humilis. consuetudinem imi-

§ 75. Transition from the subject of propriety to the three distinctive kinds of style, each of which requires the application of this principle. Passing from the general to the particular, we find that one of the points in which the perfect orator shows a complete mastery of his art is the skilful employment of all the three genera dicendi (§§ 76–79) and firstly of the genres tenue (§§ 76–80).

§ 75. nota, the distinctive or characteristic mark, 46. formula, definite concrete type, 36. saepe, §§ 1, 33, 52.

ingredientibus, ‘while still embarking’. We may complete the sense by supplying either in navem (which is expressed in II Verr. v 168), or cursum (‘on our voyage’), or mare (as in Sallust H. 3, 77). This last may be supported by a parallel passage from Quint. xii pro., where the successive stages of the author’s progress through his work are described in metaphorical phrases like those of this section. § 2 ‘auria sollicitante proiectus longius… nec adhuc a litore procul videbamur’, § 3 ‘procul a portu…in alatum ablati’; till at last (§ 4) he finds himself on the boundless expanse of ocean with Cicero alone in sight, ‘qui tamen ipse, quamvis tanta et tam instructa nave hoc mare ingressus, contrahit vela inhibetique remos et de ipso demum genere dicendi, quo sit usurus perfectus orator, satis habet dicere’. The passage resembles a Greek skolion preserved by Athenaeus xv p. 295:

εκ γῆς μὲν ἄνδρα χρῆ κατιδεῖν πλοῦσον, εἰ τί δύναισκα καὶ παλάμικν ἔχοι. ἐπει δὲ κ’ ἐν πόντω γέγονα, τῷ παρεύοντι τρέχειν ἄφαγεν.

The first to refer to this parallel was Lipsius (Antiq. Lect. ii 12 ap. Meyer), but it seems improbable that Cicero had the Greek skolion in mind, as suggested in Fiderit’s ed.

danda…vela sunt. ‘Whereas now, of course, we must spread our sails whatever the winds shall wait us.’ De Or. ii 187 ‘ad id, unde aliquis status ostendiur, vela do’ (‘set my sails’). Quint. ep. ad Tryph. 3 ‘permittamus vela ventis et oram soventibus bene precemur’.

Informandus, 7. solium, 28, 29, 83.

In the following description of the tenue genus, we cannot doubt that Cicero has in view Lysias, whom the rhetorical criticism of the ancients unanimously regarded as the best representative of the ἔρωτα λαχεύον or plain style. (Volkmann’s Rhet. p. 457–8, where μέσων must be a slip of the pen for λαχεύον. Blast Att. Ber. i p. 379 ff., Jebb Att. Or. i 160–2, and Fr. Berbig ‘Über das genus tenue des Lysias’ 1871.) It is true that his name is not mentioned, the writer’s object being to give a theoretical delineation of a particular style as one of the varied accomplishments of his ideal orator. An historical and critical sketch of the same style was afterwards written in the times of Augustus, by Dionysius of Halicarnassus in his de Lysia Judicium and elsewhere. Cicero probably had before him some similar Greek criticisms on the style of Lysias, possibly in the περὶ λέξεως of Theophrastus, whose partiality for Lysias seems, however, to have been less strong than that of Dionysius (de Lys. 14). Special attention will be drawn in the following notes to parallels from Dionysius which although later in date than the Orator, probably embody a considerable amount of earlier Greek criticism on the subject. Dion. himself says that the persuasiveness and naturalness of the style of Lysias is a matter of general notoriety, δι’ ἀχλοῦ γάρ ἤδη τοῦτο γε (de Lys. 10 init.).

§ 76. summissus, §§ 26 (note) and 82. humilis, 192.

consuetudinem imitans. Dion. Hal. de Lys. 2 τῆς Ἀττικῆς γλώττης ἄφρος καὶ παραπτωμάτων ἐκχωριάζοντας. ib. 3 (λέξεως ἀρετῆ) ὡ διὰ τῶν κυρίων τε καὶ κοινῶν καὶ ἐν μέσῳ κειμένων ὑπομάτων ἐκφέρουσα τὰ σοφίμενα. In de
tans, ab indisertis re plus quam opinione differens. itaque eum qui audient, quamvis ipsi infantes sint, tamen illo modo confidunt se posse dicere; nam orationis subtilitas imitabilis illa quidem videtur esse existimanti, sed nihil est experienti minus; etsi enim non plurimi sanguinis est, habeat tamen succum aliquem.

Or. iii 153 inuisita verba are defined as 'prisca fere ac vetustate ab usu coidiani sermonis iam diu intermissa', the use of which may however be revived by the orator, provided 'consuetudo ferrre possit'.

\textit{ab indisertis—differens.} Differing in reality far more than in appearance from those who are not eloquent, i.e. really differing from them far more than is at first sight supposed. Dion. Hal. de Lys. 3 όμων τοις ιδίωσι διαλέγεσθαι δοκήν, πλείστων δοκήν ιδίωτων διαφέρει. Cf. opinione, 'reputation', like existimatio, 'what is thought of one'; cf. Reid on Sull. io.

\textit{infantes,} 56. imitabilis, not found elsewhere in Cicero; it becomes more frequent in Quintilian. \textit{subtilitas.} This is the characteristic of Lysias in de Or. iii 28, and the epithet \textit{subtilis} is applied to him in Brut. 33 and Quint. x i 78. 'This plainness of style appears, in mere fancy indeed, to be easy to imitate, but in actual practice nothing is harder' (sc. minus imitabile). Dion. de vet. script. censura v § 1 (of Lysias) οὐ μὴν συνεχῶς αἰτεῖται πλὴρ τοῦ σκοποῦ λελεκθῶς ἐπιτυγχάνων, μετὰ πεκραμένη κατὰ τὴν χάραν ἱδρούσῃ ὡς ἄναγγελλόμενον. Hec οὐκ ἔχει [lege, οὐκ ἔχειν] (lege, οὐκ έχειν τι νιν οὐ χαλέπων) νομίζω· χαλέπων δὲ εἰς πιστεύειν τιθον περιφρονινός. Isocrates Panath. § 3 (λέγειν) ὡς ἀπαντάς μὲν ἃν ἐπηγείον εἰ βουληθείν, οὐδέδα δ' ἀν δημητερία βαδίων πλὴρ τῶν ποινῶν ἔθελων καὶ σφόδρα προσεχύτων τῶν νο̇ν. Hor. Ars P. 240 'ut sibi quisquis Sterpet idem, sedet multum frustraque laboret Ausus idem', Steele's \textit{Guardian} no. 15 'From what I have advanced it appears, how difficult it is to write easily. But when easy writings fall into the hand of an ordinary reader, they appear to him so natural and unlaboured, that he immediately resolves to write, and fancies that all he hath to do is to take no pains. Thus he thinks indeed simply, but the thoughts, not being chosen with judgment, are not beautiful: he, it is true, expresses himself plainly, but flatly withal. Again, if a man of vivacity takes it in his head to write this way, what self-denial must he undergo, when bright points of wit occur to his fancy!' How difficult will he find it to reject florid phrases, and pretty embellishments of style! So true it is, that simplicity of all things is the hardest to be copied, and ease to be acquired with the greatest labour'. Anth. Pal. vii 50 (on Euripides).

\textit{non plurimi sanguinis,} 'not full-blooded'. \textit{sanguis} is often used metaphorically to denote 'fullness, richness, warmth' of oratory; Brut. 68 'ut inam imitarentur nec ossa solum sed etiam \textit{sanguinem}' (of the Attic style of Hyperides and Lysias), ib. 36 'sucus ille et \textit{sanguis} incorruptus' (of the Attic orators), ib. 283 (of C. Licinius Calvus) 'verum \textit{sanguinem} deperdebat' (Quint. x i § 115); id. viii 3 § 6 (hic oratus) \textit{sanguine et viribus nitate}, x 2 § 12 'minus virium ac \textit{sanguinis} habeant declamationes quam orationes', xi i § 34 'non sola illa laetiora ...sed etiam illa...plena \textit{sanguinis}, x i § 60 (in Archilocho) 'plurimum \textit{sanguinis} atque nervorum' (inf. 91 nervorum). Cf. the affectedly elaborate comparison of oratory to the human body in Tac. Dial. de Or. 21 (quoted on p. 39); and Pope's comparison in the \textit{Essay on Criticism}, 393,—written, as has already been remarked (p. 25), under the influence of Cicero and Quintilian. For works may have more wit than does 'em good. As bodies perish thro' excess of blood'. For cognate metaphors, see Mayor on Quint. x i § 33 p. 88 and Nägelsbach \textit{Stil.} § 136 4.

\textit{sucum aliquem,} 'some vital juice', 'some of the sap of life'. Ter. Eun. ii 3, 27 'color verus, corpus solidum et \textit{sucum} plenum', where the old commentator Donatus explains \textit{sucus} as 'humor in corpore, quo abundant bene valentes'. Cf. de Or. ii 88 'non potest in eo esse \textit{sucus} diurnus quod nimis celeriter est maturitatem adsecutum'. ib. 93 (Lysias and others) 'retinebat illum Perici \textit{sucum} sed erat ubieriōre filō; iii 96 'ornatur oratio genere primum et quasi colore quodam et \textit{sucum} suo'. Quint. i pro § 24 'plerumque nudae illae artes nimiae subtilitatis adfectatione frangunt atque con-cidunt quidquid est in oratione generisius et omnem \textit{sucum} ingenii bibunt et ossa detegunt; quae ut esse et adstringi
orator. oportet; ut, etiamsi illis maximis viribus careat, sit, ut ita dicam, integra valetudine. primum igitur eum tamquam e vinculis numerorum eximam petere, sunt enim quidam, ut scis, oratorii numeri, de quibus mox agemus, observandi ratione quaedam, sed alio in genere orationis, in hoc omnino relinquenti: solutum quiddam sit nec vagum tamen, ut ingredi libere, non ut licenter videatur errare, verba etiam verbis quasi coagmentare neglegat.

2 tanquam H. 3 oratorii cum codd. Dr. Mon. Or²: oratori fortasse recte MKJ⁴, et H cum FPO, idem probaverat Bake. 4 servandi Bake.

nervis suis debent, sic corpore operienda sunt', x 1 § 31 'historia quoque alere oratorem quodam uberi iucundoque suco potest'. It is combined with sanguis as here in Brut. 36 (quoted above) and ad Att. iv 16 c § 10 (of Roman politics) 'amisimus...omnem non modo sanguem ac sanguinem sed etiam colorum et speciem pristinae civitatis'.

illis, e.g. of the genus grande. viribus valetudine, de opt. gen. 8 'non sunt contenti quasi valetudine sed vires laceros sanguinem quae sunt'. Brut. 64 (of the imitators of Lysias) 'quos valetudo modo bona sit, tenuitas ipsa declacta'; de Fin. ii 64 (in the unmetaphorical sense) 'color egregius, integra valetudo'.

§ 77. vinculis, 64 'nec vincita numeris', de Or. iii 176, 184 (quoted below).

oratorii. The epithet is defended by Orelli as pointing the contrast with poëtici numeri. Upon which Bake remarks that this distinction is already involved in the qualifying pronoun quidam; adding 'neque oratorii numeri pluri usque dicitur, aut dici poterat, sed oratorius numerus'. oratorii, however, being the rarer word, is more likely to be corrupted in MSS into oratori than the converse. Cf. de Or. i 151 'non poëtico sed quodam oratorio numero et modo' where oratorius is combined with quidam and cannot be altered as here into any case of orator. Bake's objection to the pl. is quite arbitrary.

mox, § 168 ff. alio in genere sc. in the grand, and also in the intermediate, styles.

solutum... nec vagum... Dion. Hal. de Lysia 8 και συντιθησε γε (τη λείψις) ἄπασα πάντως καὶ ἀφέλων, ὅρων δὴ οὐκ ἐν τῇ περιβόδι καὶ τοῖς ῥυθμίσις, ἀλλ' ἐν τῇ διαλεινέων λείξις γίνεται τὸ ἡδος...δοκεὶ μὲν γὰρ ἀποφυγὸς τις εἶναι καὶ ἀντικείμενος ὅ τις ἄρκοις αὐτῷ χαρακτῆρι...ἔτι δὲ παντὸς μάλιστα ἔργου τεχνοῦ κατασκευασμένος, πεποίηται γὰρ αὐτῷ τοῦτο τὸ ἀποφυγὸν καὶ δἐδεται τὸ λείμαυνον.
habet enim ille tamquam hiatus et concursus vocalium molle quiddam et quod indicet non ingratae neglegentiam de re hominis magis quam de verbis laborantis. sed erit videndum de reliquis, cum haec duo ei liberiora fuerint, circuitus conglutinatioque verborum: illa enim ipsa contracta et minuta non

1 et concursus Quint. ix 4 § 37 et Iulius Victor p. 432, 35: concursus cum codd. Meyer.

§ 62 'fit frequentissime aspera et dura et dissoluta et hians oratio, si ad necessitatem ordinis sui verba redigantur, et, ut quoque oritur, ita proximus, etiamsi vinciri non potest, alligetur. (63) differendaigitur quaedam et praeumenda, atque ut in structuris lapidum impolitorum loco, quo convenit, quoque ponendum. non enim recidere ea nec polire possimus, quo coagumentata se magis jungant, sed utendum ipsis, quia sunt, eligendaque sedes'.

hiatus. This is perhaps the only passage in Cic. where this word, which has since become familiar as a term of prosody, is metaphorically applied to the break between word and word produced by the juxtaposition of vowels with no consonant to combine them. But hiatus occurs in 32 and hibent in 152. Cf. Aul. Gellius vii 20, 6 (Catullus) 'amans hiatus illius Homericus suavitatem, ebrisq; dixit propter inquentis litterae (verbi acinae) concendent' (Cf. Ellis, exc. on Cat. xxvii and Munro's Cat. p. 67). In this sense the word is used only by Quint. quoted below, without Ciceron's apologetic tamquam. The Greek rhetoricians use χαίνω in a similar sense (Hermod. p. ερεί πώς, 1152 in Spengel's Rh. Gr., οδις εγκατάκτει δη τον ὄσα δηλοῖται γαργών λόγων); and hence are derived the grammatical terms χασαμ, χαςαμην, χαςαμία, defined by Eustathius ad Hom. II. 1. p. 11 as αι των φωνήσων παλλακίας και συμπτωσεις (Ermesti lex. techn. Gr. s. v.). See further in notes on 149.

concursus vocalium. Auct. ad Herenn. iv 12 § 18 'compositio est verborum constructione aequabiliter perpolita. ea conservatur, si fugiems crebras vocalium concurrence, quae vastam atque hianlant orationem reddunt, ut haec sunt: bacceae aeriae amoenissimae impedeant'.... (Pope, who had this last passage in view, gives us an English example in the line 'Thou off the ear the open vowels tire'—Essay on Criticism 345.) De Or. iii 171 (quoted above), inf. §§ 150 and 151, part. orat. 21 'suave genus erit dicendi...conjunctione (verborum), quae neque asperos habeat concursus (by the conflict of discordant consonants) neque disjunctos atque hiantes' (by open vowels). Quint. ix 4 § 33 (as one of the forms of inunctura; 'vocalium concursus: qui cum accidit, hiatt et intersitist et quasi laborat oratio. pessime longae, quae easdem inter se litteras committunt, sonant. praecepius tamen erit hiatus earum quae cavo aut patulo maxime ore effruntur' etc. The corresponding Gk. term is ουγκρονιος φωνησιων (Dion. Hal. de vet. script. cens. iii 3, see Demetr. de elocut. 68 and other passages quoted on § 151 init.). The avoidance of this is a leading characteristic of the style of Isocrates. To Lysias, on the other hand (and it is his style that Cicero has mainly in view), 'an absolute avoidance of hiatus is unknown: in most of his speeches it is found to a moderate extent, though comparatively rarely in some, e.g. the Olympiakos' (Blass Att. Ber. i p. 413 fin. and III b p. 337 f.).

non ingratae neglegentiam. Quint. ix 4 § 35 (of hiatus) 'nescio neglegentia in hoc an sollicitudo sit peior', where the present passage (habet—laborantis) is quoted in § 37.

de re—laborantis. Dion. Hal. de Lysia 4 fin. (of the perspicuity of Lysias) τοῦτον δὲ αἰτίων, ὅτι οὐ τὸν φωνήματα δουλεύει τὰ πράγματα παρ' αὐτῷ, τοῖς δὲ πράγμασι ἀκολουθεῖ τὰ φωνήματα. In Isocrates on the other hand, δουλεύει Ἡ διάνωμ πολλάκις τῆς ρομίῳ τῆς λέξεως καὶ τοῦ κορμοῦ λειταί τὰ δηληθνύν (id. de Isocr. 12, and ib. 13).

§ 78. circuitus (the periodic rhythm'). One of Cicero's many renderings of περιοδος (§ 204), §§ 187, 206.

conglutinatio verborum, 'the compact combination of words', lit: a gluing, or cementing, together. A slight variation on the metaphor of coagumentare used in the previous section. It occurs in its literal sense in De Sen. 72 'omnis conglutinatio recens aegre...divellitur', where we also have coagamentavit, and conglutinavit contrasted with dissolvit. The noun
neglegenter tractanda sunt, sed quaedam etiam neglegentia est diligens. nam ut mulieres esse dicuntur non nullae inornatae, quas id ipsum deceat, sic haec subtilis oratio etiam incompta

is not found elsewhere, but the metaphorical use of the verb is frequent in Cic., e.g. de Or. i 188 ‘ars...quae rem dissolutam divolvasque conglutinaret et ratione quadam constringeret’. (On this and similar metaphors, see Nägelsbach Stil. § 133 ad fin., pp. 408-9 ed. 1876). The same metaphor may be noticed in the corresponding rhetorical term in Gk., in Dion. Hal. de Dem. 43 τά μέν ἄναβεβλημένα ἔχει τάς ἁμοιότατα καὶ διεστῶσας, τά δὲ προσκολλώσα (προσκόλλημένας Syllburg) καὶ συμπτετυκωμένα. ib. 40 (Léxiā) πρὸς τὸν ὑποκείμενον νοῦς οὖτ’ ἀναγκαίας οὖτ’ ἱεράς ὁρθομοι, δεμοῦ δὲ τῶν ἡ κολλητάς ταῖς πρὸ ἀυτῶν καὶ μετὰ ταῖς κείμεναι φορμάσιας παρεξομένας.

contracta ex hiatus; minuta non periodica, sed membra et incisa. nam opponuntur circuitus et conglutinatio verborum—Ernesti (ap. Goeller); though in his Clavis s.v. minuitus he oddly says: contracta opponuntur hiantibus, minuta periodicis. Ernesti’s distinction as stated in his commentary is adopted by Goeller, Jahn and Piderit. The first says: ‘ut in compositando nullus hiatus est, quia nullus concursus vocalium; ita in contractis hiatus est, qui tamen ipsa contractione tollitur’. Though the rest of his note is incoherent, obscurely, and even ungrammatically expressed, I quote it; for I conclude that by contracta he understands ‘blended’ in pronunciation,—i.e. with the hiatus not removed by transposition or other alteration, with the final vowel of one word not elided before the first vowel of the next, and blended with it by syna-lophē. This may be right; and, if so, we may explain contracta as = non distrac-ta (see § 152 where distrahere voces is used of keeping vowel-sounds apart and allowing the hiatus to stand, without softening it down by synaloaphē).

On the other hand, it can hardly be doubted that the common use of contractus makes it equivalent to breviss, e.g. in the Brutus (written in the same year as this passage), we have § 162 ‘ambitus ille verborum...erat apud illum (L. Crassum contractus et brevis, et in membra quaedam, quae κωδα Graeci vocant, dispetiebant orationem lubentius’, ib. 200 contractio oratio, cf. de Or. iii 157 ‘ad verbum

unum contracta brevitas’; part. orat. 19 ‘contractione orationis’, ib. 23 ‘aut ex verbo dilatetur aut in verbum contrahatur oratio’, and inf. 193 ‘contractio et brevitias gravitatem non habet’. On this view, contracta and minuta would both alike be contrasted with the periodic style. Cic. has already said that, in allowing the concursus vocalium, the orator Alticus is to show a certain agreeable negligence; and he now adds that a similar neglegentia diligens is to mark the structure of his sentences, which are to resemble the short and concise clauses of a Lysias rather than the fully developed periods of an Isocrates. This explanation is accepted by Dr Reid as undoubtedly right.

neglegentia diligens, i.e. there is a certain care in the very carelessness,—art in the very absence of art. Dionys. Hal. de Lysia 8 δοκεῖ μὲν γὰρ ἀποικῆσαι τὸ εἶναι καὶ ἀτεχνητὸν τὸ ἄρμηνιας αὐτῶν χαρακτῆρ...εἰσὶ δὲ παντὸς μᾶλλον ἢ ἐργον τεχνικοῦ κατεσκευασμένον πεποίηται γὰρ αὐτῷ τούτῳ τὸ ἀποικήσαι λειτουργεῖ καὶ ἐν αὐτῷ τῷ μὴ δοκεῖν δεινὸς κατεσκευασμένοι τὸ δεινὸν ἔχει. For the oxymoron cf. ‘insaniens sapientiæ’ in Hor. C. i 34, 2, and ‘strenua inertia’ in Ep. i 11, 28, and Cic. Phil. i 5 ‘qui illam inseptam sep- turam effecerunt’ (this last ref. is given in Volkmann’s Ἀθλητ. p. 371, where several Gk. instances are quoted; see also in Palladius on Eur. Bacch. 66 πάνω ἄνθρωπων τι νεκρότος. The figure is rare in oratorical prose).

mulieres...inornatae etc. Similarly in Dion. Hal. de Isocr. 3. Isocrates falls short of Lysias in χάρις, δοκεῖν τῶν φύσεων καλῶν σωμάτων τὰ συνεργαζόμενα κύριοι ἐνθύτησιν. Plaut. Mostell. 279 (Lorenz), ‘si pulcrast, nisim ornatast.’

id ipsum, ‘the very absence of adornment.’ Thomson’s Seasons, Autumn 204, ‘Loveliness Needs not the foreign aid of ornament, But is, when unadorned, adorned the most’.

etiam incompta, ‘even in disarray’, lit. ‘unkempt’, used to keep up the comparison of the oratio to a muller inornata as in de Or. i 134 ‘cuius artem cum indota- tam et incomplam videre, verbum cum dote locupletasti et ornasti”; ad Att. ii 1 § 1, ‘tua illa horridula mihi atque incompta visa sunt; sed tamen erant ornata
delectat; fit enim quiddam in utroque, quo sit venustius, sed non ut appareat. tum removebitur omnis insignis ornatus quasi 79 margaritarum; ne calamisti quidem adhibebuntur; fucati vero medicamenta candoris et ruboris omnia repellentur; elegantia modo et munditia remanebit. sermo purus erit et Latinus; dilucide planeque dicetur; quid deceat circumspicietur—unum aberit, XXIV hoc ipso, quod ornamenta nesecerant, et ut mulieres ideo bene olere, quia nihil oleant, videantur. meus autem liber to tum Isocrati πυροβολόν atque omnes eius discipulorum arculas ac nonnihil etiam Aristotelis pigmenta consumpsit'. Quint. viii 6 § 41 'nuda sit et velut incompita oratio', Liv. iv 41 § 1, of versus in Verg. G. ii 386, and Hor. A. P. 446. 'in utroque, in the case of mulieres inornatae and oratio inornata, 'in both cases, as a certain effect is produced which adds a fresh charm, but without obturating itself'.'

ornatus...margaritarum. For the metaphor, cf. Pope's Essay on Criticism 293 'Poets like painters, thus, unskilful to trace The naked nature and the living grace, With gold and jewels cover ev'ry part, And hide with ornaments their want of art'.

calamistri, lit. 'curling irons', 'crisp ing pins' (see diagram in Rich's dict. s.v.); here, a metaphor from the toilet, applied to artificial adornment or rhetorical flourish. Brut. 262 'qui volent illa (Caesaris commentarios) calamistris inu rere.' Tac. dial. de oratoribus 26 'malim hercle C. Gracchi impetu aut L. Crassi maturitatem quam calamistras Maecenatis aut tinnitum Galloncul' (Augustus used to quiz what he called the μπουμπεργιοσ cισcινι of Maecenas, Suet. Aug. 86). Curiously enough, this metaphor is not to be found in Quintilian; possibly, by his time, it had become too trite and commonplace. Some similar phrases may be noticed in Dion. Hal. de comp. verb. 25 (quoted by Jahn), ὁ δὲ Πλάτων οὖσι αὐτοῦ διαλόγων κτεσίβων καὶ βοσπροιξιων καὶ πάντα χρόνον ἀναλέκον ὡς ἀδίδωτος γεγονός ἐτη.

§ 79. medicamenta, φάρμακα, metaphorically applied to artificial embellishments. In the corresponding non-metaphorical sense of 'cosmetic' it is found in Seneca de Ben. 7, 9, 2.

fucati. Brut. 36 'in qua naturalis in esset, non fucatus nitor', de Or. iii 199 'quidam venustatis non fuso illitus, sed sanguine diffusus color,' ib. 100 'cincinnis ac fuso', and 'infuscatn vitia', ib 198 'sine pigmentis fusoque puerili'. Quint. viii 3 § 6 fuso ementitus color. The primary sense of fucus (φῦκος) is a reddish seaweed (rock-lichen, orchil) used as a red dye; hence fucus of 'rouge' (Plaut. Most. i 3, 118. The fucatus canoris of the text corresponds to the curvus (ψυμόθων, white-lead) of the Roman ladies' toilet (Most. i 3, 101). For the fucatus rubor, or 'rouge', cf. Ovid Met. iii 491 and Am. iii 3, 5. Cf. Gireses at Truth p. 210 ed. 1868 'eschew fine words as you would rouge: love simple ones, as you would native roses on your cheeks'.

elegantia 83, munditia Quint. viii 3 § 87 'nam ipsa illa ἀμφιθαλεια simplex et infaectacula habet quendam purum, qualis etiam in feminis amatur, ornatum, et sunt quaedam velut e tenui diligentia circa proprietatem significationemque munditiac.' Cf. Horace's simplex munditis (C. i 5, 5); and Ovid A. A. iii 479 'Munda sed e medio consuetuque verba puellae Scribite; sermonis publica forma placet'.

sermo purus. Dion. Hal. De Lysia 2 καθαρός ἐστι τὴν ἐρμήνειαν πάνω. dilucide planeque, ib. 4 'η δὲ Δοῦνος λέξιν ἀπασ ἐστι φανερα καὶ σαφή. quid deceat, ib. 9 ὁ δὲ δὲ καὶ τὸ πρέσον ἐχει τὴν Δοῦνος λέξιν (quoted in full in note on § 71).

unum aberit. The four points of excellence in style as stated in de Or. iii 47, 10, 37 are (1) ut Latine, (2) ut plane, (3) ut ornate, (4) ut ad id quodcumque agitur, apte conguentesque dicantur; i.e. purity, perspicuity, ornament, and propriety. All of these qualities of style are implicitly recognised in Aristotle's Rhet. iii 2 § 1, 2, though the division is not accurately made nor the order regularly followed (Cope's Introd. p. 279 ff.). From the passages of Dion. Hal. de Thuc. iud. T. vi p. 92, 175 (c. 23) and Ep. ad Pomp. p. 39 (ad fin.), referred to in Volkmann's Rhet. p. 334, we may infer that the four points were probably τὸ καθαρὸν, τὸ σαφῆς, τὸ πρέσον καὶ τὸ μεγαλοπρεπὲς (καλλιμοσσινη, σιμολογια). Cf. τὸ μέγα καὶ σαφῶς καὶ περίτω ἐν λέξει, Dion. Hal. de Isocr. 5 quoting Theophr.) Jahn specifies as the four: (1) τὸ σαφῆς, (2) τὸ μεγαλοπρεπὲς, (3) τὸ ἑβ, (4) τὸ πιθανόν,
quod quartum numerat Theophrastus in orationis laudibus, ornatum illud, suave et adfluens,—acutaæ crebraeque sententiae ponentur et nescio unde ex abdito erutae, idque in hoc oratore dominabitur; verecundus erit usus oratoriae quasi supellexilis.

supellex est enim quodam modo nostra, quae est in ornamentis, alia rerum, alia verborum; ornatus autem verborum duplex: unus simplicium, alter collocatorium: simplex probatur in pro-

1 ornatum codd.: ornamentum Tulichius, Lambinus, Meyer; moratum (sc. ἡδικόν) Bake coll. § 128 et de Or. ii 184, Top. 97, auct. ἐπὶ ψυφος xxxiv 2 de Hyp. qui Lysianas quoque χάρας complexus sit, τὸ τε ἕθικον μετὰ γλυκότητος ἡδίου, λατὸς ἕφησωνσιν.

2 affluens mojst cum FPO; adj. Fk.; affluens hypothetarum errore H.

3 orantes. Aliter f. idque Moser (1st); atque cum codd. Q (fortasse id in hoc); atque in hoc oratore dominabitur ed. Ascensiano, Lambinus, Ern. O'K: a'que in hoc orator dominabitur Manutius (yp), 'malum cum Manutio orator, ut Quint. ii 5 § 8 Q. 6 (post autem) verborum om. FPO, add. cod. Vatican. man. 3. verborum; verborum ornatus autem Stangl.

but this list, like that suggested above, is purely a matter of inference, and rests on no definite testimony. The reference is doubtless to the lost work of Theophr. περὶ λέξεως. Cf. Dion. Hal. de comp. verb. 16 p. 101, εἰρηνὴ δὲ των περὶ τοῦ ὅραμα τοῦ τούτου καὶ Θεοφραστῷ τὸ φιλοσοφοῦ κοινότερον ἐν τοῖς περὶ λέξεως, ἕνα ὀργιστὶ τούτῳ ὅραμα φόρει καὶ παρὰδειγματός ἕνεκα ὧν συντιθεμένων καὶ ὅταν οὗτοι καὶ μεγαλοπρεπὴ γενήσεσθαι τὴν φαύνῃ.

The same writer is referred to in §§ 172, 194, 218. Introd. p. lix f.

The ornamentum suave (=τὸ ἡδίον), as pointed out by Piderit, is inappropriate to the genus tenue and belongs to the genus medium; and similarly the ornatum adfluens (=τὸ περιττὸν, τὸ περιττόπετος) belongs to the genus grandis. These two varieties of ornament are denied to the genus tenue.

§ 81 (note).

supellexis, changing the metaphor from furniture we may render: 'there will be only a moderate use of what may be called the orator's stock in trade; for we orators have, in a manner, a stock of ornaments'. By a similar metaphor, oratoris instrumentum is elsewhere applied to the store of oratorical subjects coming under the head of inventio, while distinctio atque ornatus is applied to the lumina dictendi and other parts of elocution (de Or. ii 366). [Cf. Sen. Ep. 58, 18 'idea propria Platonis supellex ' (Reid.).]

§ 80. supellex. At this point begins a parenthetical explanation, which closes with pauciora in the middle of § 81, after which the general description is resumed with the words ergo τίλε τεινεις orator.

duplex, de Or. ii 149 'est quidam ornatus orationis, qui ex singulis verbis est; alius, qui ex continuatis [conjectus] constat.' In adopting this obvious division, Cicero departs slightly from the threefold division incidentally referred to by Theophrastus as quoted by Dion. Hal. de Isocr. 3, καθὼς δὲ τριῶν δυστρα, ὥς φησι Θεοφράστος, έx ὧν γίνεται τὸ μέγα καὶ σεμελὸν καὶ περιττὸν ἐν λέξει, τῇ τ' ἐκλογής τῶν ὄρκωματων (verborum defectus) καὶ τῇ τῇ ἐκ τοῦτοι ἀρμονίᾳ (=conpositio, collocatio) καὶ τῶν περιλαμβανόμενων αὐτὰ σχηματων. simplex, not ornatus but verbum.

propris, de Or. iii 149 'quaes propria sunt et certa quasi vocabula rerum, paene una nata cum rebus ipsis' (contrasted with metaphors and with all innovations on the ordinary language). ib. 150 in propris igitur est verbi illa laus oratoris, ut abiecta atque obsolenta fugiat, lectis atque
priis usitatisque verbis, quod aut optime sonat aut rem maxime explanat; in alienis aut translatum ac sumptum aliunde ut mutuo, aut factum ab ipso et novum aut priscum et insitutum; sed etiam insitutum ac prisa sunt in propriis, nisi quod raro ut imur. colocata autem verba habent ornatum, si aliquid concinnitatis efficiunt, quod verbis mutaveris, sunt illa quidem permulta, sed quae eminente pauciorem. ergo ille tenuis orator, modo sit elegans, nec in facien-

1 verbis delet J. sonat explanat Meyer Jp1, et hic cum FPO: sonant explanant cod. Eins. (ofp®st). 2 ac sumptum p2: aut factum mo cum FPO; et factum Schuetz (k1l); aut sumptum Ernesti, et sumptum Lambinus (Bake coll. de Or. iii 161 'ducta', st); aut factum ab ipso, aut priscum J (omissis aliunde—mutuo et aut novum); aut translatum aliunde et mutatum aut factum ab ipso et novum Schenk. 3 et novum Schuetz2 (o®khst, Bake, Schenk); aut novum cum codd. Ern. mo®2; ac novum p2; om. J. usitatum FPO. 4 usitat am FPO. 5 conil k. 9 orator secl. Bake (k).

illustris utatur, in quibus plenum quidam et sonans inesse videatur', ib. 159 omnes translatis et alienis magis deflectionibus verbi quam propriis et suis'. Quintiliani 1. 5 § 4. divides verba singula into 'noura aut peregrina; aut simplicia aut composita; aut prorsus aut translata; aut usitata aut ficta'; et in viii 3 § 24 gives three divisions, 'propria, ficta, translata'. The nearest equivalent in Greek is ósoma oikeion. The slight distinction between these two terms is generally neglected by the Latin writers on rhetoric (see Cope on Ar. Rhet. iii 2 §§ 2 and 6, and Introd. p. 282 note); but in the present passage proprium corresponds fairly well to oikeion and usitatum to cópiron. The latter is defined in Ar. Poet. xxi 3 as φ χρώναι ἐκαστοι opposed to γλώττα, ψ ἐτερο.

sonat. Demetr. de Eloc. 173 (quoted by Jahn) ποιεί δε ἐχαρά τιν ἐρμηνείαν κα τα λέγομαι καλά ómora. 4φασι δι' αὐτα Θεόφραστος οὕτως: κάλλος ómómatos ἐστι τὸ πρὸς τήν ἑκούσι πρὸς τήν θ' ἐν διανοι ἐντύμων.

aut translatum, etc. De Or. iii 152—6 'tria sunt in verbo simplici, quae orator aderat ad illustrandum atque exornandam orationem; aut insitutatum verbum aut novum aut translatum. Insitutum sunt prisco fere ac vetustate ab usu cotidiani sermonis iam diu intermissa;... no-

vantur autem verba quae ab eo, qui dicit, ipso gigantur ac fiant... translationes quasi mutaciones sunt, cum quod non habeas aliunde sumas', inf. 201 'transla-
tum, novum, priscum 'and 81 'in faciendis verbis... in transferendis... in priscis'.

translatum = μεταφοράς; factum, πεισωμένον; priscum et insitutum comes under the head of γλώττα which include not only foreign words but also those that are obsolete and archaic (Cope's Introd. to Ar. Rhet. p. 288). Bake is justified in approving et novum. We thus obtain, as he observes, the three kinds of words mentioned in §§ 81 and 201.

insitutum in propriis. Similarly Ar. Poet. xxi 3 λέγω δε κόρων μὲν φ χρώναι ἐκαστοι γλώτταν δε φ ἐτερο, φασι φανερον δι' αὐτα κα γλώτταν κα κόρων εἶναι δυνατὸν τὸ αὐτό, μὴ τοῖς αὐτοῖς δι' τὸ γάρ σφυγνον Κυνηγός μὲν κόρων, ἡμι δὲ γλώττα. raro, de Or. iii 153 'insitutata sunt prisa fere ac vetustate ab usu cotidiani sermonis iam diu intermissa, quae sunt poetarum licentiae liberiora quam nostrae; sed tam raro habet etiam in oratione poeticum aliquod verbum dignitatem'.

§ 81. colocata, §§ 134 and esp. 135, concinnitatis 'neatness' or 'symmetry' of expression, §§ 38 and 83; § 20 (concinniores). nam here anticipates a possible objection, by explaining that there are figures of rhetorical which, unlike those just mentioned, remain unaffected by a change of expression. The latter are the ornamenta sententiarum (σχῆμαta dia-

νοιας, see § 136); the former, a subdivision of the ornamenta verborum (σχῆμαta λέξων).

ergo, resuming from the end of § 79. For the general sense of the subsequent clauses, cf. Dion. Hal. de Lysia 3 (of the style of L.) ἡ διὰ τῶν κυρίων τε καὶ κοινών καὶ ἐν μέσῳ κυρίων δυσμάτων ἐκφέρουσα τα νονομάνα' ἡκοτα γάρ ἄν τις εὖροι Δυσίαν τροπικὴ φρώσει χρησά-

meon.
dis verbis erit audax et in transferendis verecundus et parcus in priscis, in reliquoque ornamenti et verborum et sententiarum demissior; tralatione fortasse crebrior, qua frequentissime sermo omnis utilis utitur non modo urbanorum, sed etiam rusticorum: quia ipsum est eorum gemmam vitis, sitire agros, laetas esse segetes, 

.instance of 'priscis' in the text at this position.

in reliquisque desiderat J. S. Reid. 3 ea vel in ea tralatione coni. H, "duo enim omnino tralationis esse genera docet Cicero (cf. de Or. iii 156, Or. 82, 92, 211)"; in reliquisque desiderat J. S. Reid. 5 vitis K: -es ceteri. sitire P² in margine et Nonius s. v. luxuria 'gemmam vites, sitire agros, laetas segetis, luxuriosa frumenta', quod confirmat etiam Quint. viii 6 § 6 (mołki) cf. Verg. Ecl. vii 57, Ovid. Fast. iv 940, Pont. i 8, 60, Columella xii 9, Plin. N. H. x 201, xii 132, xxv 137, xxi 78: sicre P¹P¹O¹; al. lastictere in marg: P², O¹ al., et M (O¹); † scire H.

in transferendis verecundus, ad Fam. xvi 17 § 1 'ut sit, quomodo Theophrasto placet, verecunda translatio' (the original word was probably σωφρων); de Or. iii 165 'vereconda debet esse translatio', de opt. gen. 4 'in transferatis (perfidium est) ut similidinem secuti verecunde utumur alienis'. auct. ad Herenn. iv 45 'translatione pandentem dicunt esse oportet, ut cum ratione in consimilem rem transeat, ne sine delectu temere et cupide videatur in dissimilem transcursisse'. The passage of Theophrastus above alluded to was probably in the same context as that referred to in the peri υψους 32, διωνοσ ο μεν Ἀριστοτέλης (Rhet. iii. 7 § 9) καὶ ὁ θεόφραστος μελετώματα φαίνει τῶν θρασείων εἶναι τίποτα μεταφοράν τά ωσπερι φάναι καὶ οἷον εἰ καὶ οἷον τοῦτον εἴπειν τὸν τρόπον καὶ οἷον παρακαθιστεῖν τότεν λέξιν (cf. de Or. l. c.). 'in reliquisque seems similar, in the manner of' (Cicero). 4, in the manner of' (Cicero).

demissior 'somewhat subdued'. tralatione = crebris uturus; 'in metaphor perhaps he will be more abundant'. frequentissime. In Cicero the positive frequenter means not only 'in large numbers', but also 'frequently'. We have an instance of the latter in the de Nat. Deor. i 21 § 59 'Zenonem cum Athenis essem audiebam frequenter'; (cf. addendum to Wilkins' note on de Or. ii 155 'eos et a se et ab aliis frequenter auditos'). This is also the most natural way of understanding it in de Or. iii 201 'ut translatio utamur frequenter' where it is contrasted with interdum and raro. Cf. de Fin. v 3, 3 'qui fraterni eis Aristotelis frequenter audiebat'. 'This sense is by no means uncommon as it is usually thought to be. There are a good many exx. in the Letters.' (Reid).

etiam rusticorum, de Or. iii 155 'tertius ille modus transferendi verbi late patet...verbi translatio instituta est inopiae causa, frequentata deletationis. nam gemmam vites, luxuriam esse in herbis, laetas segetes etiam rustici dicunt.' Quint. viii 6 § 6 'necessitate rustici gemmam in vitibus (quod enim dicerem alii?) et sitire segetes.' gemmare, de Sen. 15 § 53 'ineunte vere in eis quae relictam sunt, existit tamquam ad articulos armentorum ea quae gemma dicitur, a qua oriens uva se ostendit'. Cicero assumes that the predominant meaning of gemma is the primary one; whereas the word being probably connected with 'γέμω to be full', the original notion would be a 'fullness', or 'swelling'; and its literal use of the swelling 'bud' of a plant would thus precede its metaphorical application to a jewell 'from its resemblance to a bud in shape and color' (I. and S.); cf. Curtius Gk. Ep. p. 112. On the other hand, when we apply the term 'eye' to the bud or shoot of a plant or tuber, we use a true metaphor which has its parallel in the Lat. ocular ('ocular gemmae Col. 4, 24, 16), and the Gk. ὀφθαλμός (ὁ τοῦ ὀφθαλμοῦ ὀφθαλμός Demetr. de eloc. § 83). laetas segetes, de Sen. l.c. 'quia (sc.vide) quid post esse cum fructu laetitis tum aspectu pulchris?'; Verg. G. 1, 1, 'quid faciat laetas segetes', Plin. N. H. xxxiii 5, 27, § 89 'seges laetis viribus'. 'Cic. is quite unconscious of the part which metaphor played in the development of language, and which has led to language being called a dictionary of faded metaphors' (Reid). 'What is all' (Language), says Carlyle, 'but Metaphors, recognised as such or no longer recognised; still fluid and florid, or now solid-grow and colourless' (Sartor Resartus p. 71 ed. 1869). Cf. Max Müller's Lectures on the Science of Language 11 viii; Farrar's Chapters on Language xix, xx.—Aristotle, Rhet. iii 2 § 6 has the general remark, πάντες μεταφοράς διαλέγονται.
luxuriosa frumenta. nihil horum parum audacter, sed aut simile est illi unde transferas, aut si res suum nullum habet nomen, docendi causa sumptum, non ludendi videtur. hoc ornamento liberius paulo quam ceteris utetur hic summisser, nec tam licenter tamen, quam si genere dicendi uteretur amplissimo; itaque illud indeorum, quod quae sit ex decoro debet intellegi, XXV hic quoque appareat, cum verbum aliquod altius transfertur; idque in oratione humili ponitur, quod idem in alia deceret. illam autem concinnitatem, quae verborum collocationem illuminat eis luminibus, quae Graeci quasi aliquos gestus orationis σχήματα 10

7 idque—deceret secl. x. 8 in alta deceret Manutius (st.). 9 conlocatem inluminat x. 10 et p. 95. 1 hic FPO: ıis OH.

§ 82. parum non satis, 217. Tusc. Disp. i 109 'nemo parum diu vivit qui virtutis perfectae functus est munere'. sed aut simile est (sc. horum quidvis) follows, as though the preceding clause had been horum quidvis satis audacter; which is exactly equivalent to what Cic. has actually written. The sing. is due to the preceding nihil. si res etc., de Or. iii 159 'si res suum nomen et vocabulum proprium non habet, ut pes in navi, ut noctum quod per libram agitur, ut in uxoire divertium, necessitas cogit, quod non habeat, aliunde sumere'. docendi etc., i.e. 'borrowed to explain your meaning and not merely to please the ear'. hoc ornamento, viz. metaphor. summisset, init. §§ 76, 90.

ex decoro, sc. from what has been said on 'propriety' in §§ 70—74. altius transfertur, 'when any metaphor is far-fetched'; Demetr. de eloq. § 78 μεταφοράς...πέραθαν μετεπειρήσας. § 65; 'alte repetita' (11). humilis, where the tenue genus dicendi is appropriate. in alia, in the grande or medium genus. § 83. concinnitatem, 38, 81. illuminat eis luminibus. For the cognate abl. cf. de Or. i 235 'aliens ornatu velis ornare iuris civilis scientiam', and see Roby § 1099. For illuminat cf. de Or. iii 170 'translatum, quod maxime tamen quellis quibusdam notat et illuminat orationem'. luminibus. Rhetorical figures are divided into two classes according as they concern (i) the words, either (a) singly or (b) in collocation; or (ii) the sense. Thus (i) the lumina orationis (135) are subdivided into luminuma verborum, (a) simplicitum (80) i.e. singularum; and (b) collocatorum (81). In contrast to these, we have (ii), the lumina sententiarum (85). As a synonym of lumina we have ornamenta, as in § 81 'ornamenta et ver-

bortum et sententiarum' and § 136 'sententiarum ornamenta'. The Gk. equivalent to 1 is σχήματα λέξεως; to 11, σχήματα διανοιας. The Auct. ad Herenn. does not use the word lumina; in iv 13 § 18, he says of dignitas (orationis), 'in verborum et in sententiarum exornationem divinitur'. (Cf. Volkmann's Rhet. § 47.) For a list of the various rhetorical figures, see §§ 135 ff. σχήματα, here =gestus, is also rendered by lumina in Brut. 275 'erant et verborum et sententiarum illa lumina, quae vocant Graeci σχήματα, quibus tamquam insignibus in ornatu distinguendatur omnis oratio'; and by formae ib. 69 'ornari orationem Graeci putant, si verborum immutatis utantur, quos appellant τρόπουs, et sententiarum orationisque formis quae vocant σχήματα' (where the τρόποι are strictly speaking oramenta verborum singularum and therefore identical with the orationis formae and the first division of the first class of σχήματα). Both renderings are combined in § 181 'orationis quasi formae et lumina'. Cf. de orat. gen. 14 'sententias isdem et earum formis tamquam figuris'. In the rhetoricians after the time of Cic., figurae became the most common equivalent, e.g. Quint. who uses the word schema more frequently than lumina (which occurs in viii §§ 39, 34. 6 § 7; ix 1 § 25. 2 §§ 2, 102; xii 10§§ 49, 62), uses figura in this sense in more than a hundred passages, e.g. i 8 § 16 'schemata utraque, id est figurae, quaque λέξεως queaque διανοιας vocantur'. Similarly in Aquila Romanus, de figuris sententiarum et elocutionis, pro. 'figurarum aliae sunt sententiarum quae διανοιας σχήμαta appellant, aliae elocutionis, quae λέξεως σχήμαta vocantur'. In the term 'figure', this rendering of σχήμαta has come down to modern times.
appellant, quod idem verbum ab eis etiam in sententiarum ornamenti transfertur, adhibebit quidem hic subtilis, quem nisi quod solum, ceteroqui recte quidam vocant Atticum, sed paulo parcius; nam, sicut in epularum apparatu, a magnificentia recedens non se parcum solum, sed etiam elegantem videri volet, et eliget quibus utatur. sunt enim pleraque apta huius ipsius oratoris, de quo loquor, parsimoniae. nam illa, de quibus ante dixi, huic acuto fugienda sunt, paria paribus relata et similiter conclusa eodemque pacto cadentia et immutatione litterae quasi quae sitae venustates, ne elaborata concinnitas et quoddam aucion delectionis manifesto deprehensum appearat; itemque si quae ver-

solum...Atticum, 28. recedens. If we render this ‘one who shrinks from display’, we make it an instance of the substantival use of the nominative case of the present participle. To avoid this we should have to take orator hic subtilis as the subject of the present sentence (see Nagelsbach Stil. § 20, 1). Sapient is often so used (pro Mur. 62 ‘numquam sapiens irascitur’, and frequently in the philosophic writings, as an equivalent of o oophos); and serpens and adolescentes are similarly formed; but there is probably no other example in Cicero (indicium and statuens in de Off. i 2 § 6 being capable of another explanation). It is possible, perhaps, to regard the subject of the sentence as general, equivalent to our one; but it appears simpler to remove the difficulty by inserting et or que, the effect of which is to make recedens an ordinary participle.


§ 84. pleraque is opposed to omnia; hence the orator subtilis will have to choose, eliget; and in the following sentence Cic. shews what he must avoid. It is also opposed to nulla; hence the view of the Atticists, that none of the figures of speech are allowed them, is false. inf. 86 ‘pleraque...convenient etiam huic tenuitati’. parsimoniae, ‘simplicity of taste’, refers back to parcius and parcum. ante dixi, 65 and 38; huic acuto, 20, 98. On paria paribus relata, etc. ‘parallelisms of structure, resemblances of termination and coincidences of cadence’, see 38 (note).

immutatione litterae, ‘those preternaturalities, as it were, purposely produced by the change of a letter’, de Or. ii 256 ‘alterum genus est, quod habet parvam verbi immutationem, quod in littera positum Graeci vocant παραπομπαίαν ut ‘Nobiliorem mobilirem’ Cato’. It has been proposed to strike out quasi or place it before aucion which however already has in quoddam an equivalent to quasi. It is not easy to explain, and it may have found its way into the text from the repetition of the first two syllables of quae sitae. In § 89, we have vita bit quae sita without any apologetic quasi. Probably it refers to the metaphorical use of venustates as much as to quae sitae.

It is difficult to say when Cic. would, or would not, think it necessary to modify any word by quasi. If he had a Greek word in his mind or was imitating some Greek passage, the quasi is natural (Reid).

ne...appearat (he must avoid all these) ‘lest an over-studied symmetry and a certain catching at a pleasing effect should become too palpably obtrusive’. For aucion cf. §§ 63, 197.
borum iterationem contentionem aliquam et clamorem requirit, erunt ab hac summissione orationis alienae, ceteris promiscue poterit uti; continuationem verborum modo relaxet et dividat utaturque verbis quam usitatissimis, tralationibus quam mollissimis. etiam illa sententiarum lumina adsumet, quae non erunt vehementer illustri: non faciet rem publicam loquentem nec ab inferis mortuos excitabit nec acervatim multa frequentans una

§ 85. *iterationes*, 135 'cum iterantur verba'. *contentionem*, 56 (note), 95 'a raising of the emphasis, and a loudness of voice' (clamorem). *summissione*, 'this quiet style of oratory', de Or. iii 212 'ornamentis isdem uti fere licebit alias contentius, alias summissius'. *tennis orator* is called *summissus* in §§ 76, 82, 90.

ceteris sc. figures of speech. *continuationem*, 'provided he loosens and breaks up the compact continuity of the words': i.e. the periodic structure; part. orat. 21 'construe verborum tum coniunctionibus copuletur, tum dissolutionibus quasi relaxetur'. The result of relaxet is the *solutum* of § 77, and of dividit the *minuta* of § 78.

*mollissimis*, the smoothest of metaphors, opp. to *duris*. De Or. iii 165 'si vereare ne paolo durior translatio esse videatur, mollieenda est praeposito saepe verbo'. Quint. viii 6 § 17 (translationes) 'durae id est es longinquam similudine ducatae'.

sententiarum lumina, 83 (note), 136. *vehementer illustri*, 'too dazzling, glaring'. De Or. i 151 'omnes sententiae verbaque omnia, quae sunt cuiusque generis maxime illustria'.

*rem publicam loquentem*, a figure frequently used by Cicero himself, as in Cat. i 18 (patria) 'tecum, Catilina, sic agit et quodam modo tacita loquitur': etc.; ib. 27 'si mecum patria...si cuncta Italia, si omnis respublica sic loquatur: M. Tulli, quid agis?', ib. iv 18, and Div. in Caecilium 19 'Sicilia tota, si una voce loqueatur, hoc dicere', etc. It is called 'personarum ficta inductio' in de Or. iii 202, and *conformatio* by the auct. ad H. Renn. iv 53 § 66 'cum aliqua quae non adest persona confingitur quasi adsit aut quom res muta aut informis eloquens et forma ei et oratio atributione ad dignitatem accommodata aut actio quaedam, hoc pacto: quodsi nunc haec urbs invictissima vocem mittat, non hoc pacto loquatur? etc... proficit plurimum in amplificationis partibus et commiserationibus'.

It corresponds to the *προσωμοσωλια* of the Gk. rhetoricians, not the rhetorical exercise of that name described in Theon's *prosymnasmata* 10 (referred to by Göller), but the figure explained and illustrated by Apsines 12 (Spengel's *Rhet. Gr. i 386*), who quotes Dem. Olynth. i init. ὁ γὰρ παρών καιρὸς ταύτας ἀφηνε τὰς φωνάς, and by Quint. ix 2 § 29—37, where two of the above passages of Cic. in Cat. are quoted. Cf. id. xii 10 § 61 where he says of the representative of the *grande atuie robustum dicendi genus*, 'hic orator et defunctos excitabit ut Appium Caecum (*pro Caec.* 33), apud hunc et patria ipsa exclamationem, aliquandoque Ciceronem in oratione contra Catilinam in senatu (referring esp. to Or. i) alloquatut': (the awkwardness of this last sentence may be removed by reading *annulabitur sc. hic orator*; some MSS have alloquatut). Halm follows Obrecht in inserting *ut* before *Ciceronem."

*ab inferis mortuos excitabit*, de Or. i 245 (where Ant. says to Crassus) 'patrem eius, ut soles, dicendo a mortuis excitasses', Brut. 312 'erat...nemo (except Cicero) qui memoriam rerum Romarium teneret, ex qua, si quando opus esset, ab inferis locupletissimos testes excitaret', Top. 45 'oratoribus et philosophos concessum est, ut muta etiam loquantur, ut mortui ab inferis excitentur'. Cf. Quint. xii 10 § 61 (quoted above). Even Lysias, the standard type of the *tennis orator*, does not entirely abstain from this figure, introducing it with admirable taste and excellent effect near the close of his speech against Eratosthenes xii § 100 ὁμιαί β' αὐτῶν (sc. τοῦ τεθεώτατος) ἦμων τε ἀφόδοιαν καὶ ὑμᾶς εἰσεδρα ἡν γῆν φέροντας κ.τ.λ. As an English example we may refer to part of the magnificent burst of eloquence in Robert Hall's Sermon on the threatened invasion in 1803: 'I cannot but imagine that the virtuous
complexione devinciet: valentiorum haec laterum sunt nec ab hoc, quem informamus, aut expectanda aut postulanda; etiam ut vece, sic etiam oratione suppressior. sed pleraque ex illis convenient etiam huic tenuitati, quamquam isdem ornamenti utetur horridius; talem enim inducimus. accedet actio non tragica nec scaenae, sed modica iactatione corporis, vultu

heroes, legislators and patriots of every age and country, are bending from their elevated seats to witness this contest, as if they were incapable, till it be brought to a favourable issue, of enjoying their eternal repose' (Brougham's Rhet. Diss. p. 290).

The most famous Roman example is the speech made against Pompeius by a man whose extreme age P. had jested at, saying he had come ab inferis. The man answered 'non mentiris, Pompei; venio enim ab inferis...., sed dum illic moror, vidi cruentum Cn. Domitium Athenarbarbum, omnesque eos una voce indignantes, quod indemnati sub adulescentulo carnisce occidissent', Valer. Max. vi 2 § 8 (Reid). Cf. also II. Verr. v § 113.

simile est hoc figurae, quam svvathrousevo vocant: sed illic plurium rerum est congeries, hic unius multiplicatio. hae etiam crescre solet verbis omnis altius atque altius insistentibus: "aderat iani tor carceris, carinex praestoris, mors terraeque sociorum et civium Romanorum, lector Sextius" (II. Verr. v 118). svvathrousevo is defined by Alexander pvel svxmatov 9 (Spengel's Rhet. Gr. iii 17), as svuaxwv wv svvcpk monot 9 prokathv vai dunamevov elv ev kexalav (he quotes in Illustration Dem. de Cor. § 71 p. 248).

complexione. De Or. iii 1 § 2 'longissima est igitum complexio verborum quae volvi uno spiritu potest'. It is one of Cicero's numerous renderings of pvelpodos; for others see § 204. devinciet. Brut. 140 'in verbis...comprehensio devincendi'.

laterum must be rendered 'lungs'. In this sense, Cic. nearly always uses the plural (de Or. i §§ 114, 255, II. Verr. iv 67 'qua vox, quae latera, quae vires', de Sen. §§ 14, 27); Quintilian, the singular (pr. § 27, and i 11 § 8, x 7 § 2, x 3 §§ 13, 16, 40, xii 5 § 5, 11 § 4), except when quoting the present passage in ix 1 § 29 'illa adhuc audacia et maiorum, ut Cicero existimat, laterum', and similarly in i 12 § 18 and viii 4 § 16, where he is quoting or commenting on Cicero. In a somewhat different sense he has motus laterum in xi 3 § 90 and 165. Cic. de Or. iii 6 has 'lateris dolore consumi', 'to die of disease of the lungs'.

86. pleraque ex illis sc. sententiarium luminibus, with the exception of those that are vehementer illustria. hunc tenuitati=oratori tenui vel Attico. isdem as the orator amplus. horridius=minus nitide, 'with less brilliancy', 20. talem implies a reference to the main thought of the preceding sentence pleraque—convenient, and not merely to the clause immediately preceding (isdem—horridius).

actio non tragica nec scaenae. His delivery will be 'not that of tragedy or the stage'. Coming after tragica, the generic term scaena necessarily refers to all other theatrical representations except those of tragedy. De Or. iii 220 'omnes autem hos motus subsequi debet gestus, non hic verba exprimens scaenicis sed universam rem et sententiam non demonstratione, sed significacione declarans, laterum in flexione haec fortis ac virili, non ab scaenic et histrionibus, sed ab armis aut etiam a palaestra' (supra § 59). Quint. i 11 § 3 (orator) plurimum abierit a scenaicio, nec vultu nec manu nec excursionibus nimius. [The passage quoted from de Or. suggests to Dr Reid that possibly Cic. wrote ab scaena here. The text, he thinks, can
tamen multa conficiens; non hoc, quo dicuntur os ducere, sed illo, quo significant ingenue quo sensu quidque pronuntient.

87. Huic generi orationis aspergentur etiam sales, qui in dicendo XXVI nimium quantum valet; quorum duo genera sunt, unum facetiarium, alterum dicatitatis: utetur utroque; sed altero in narrando s


scarcely be right, even actio scenaee would be odd.

scaena (not scena) is the form supported by inscriptions belonging to the times of the republic and the earlier empire; similarly we have 9 represented by ae in prosaenium and scenicus (found side by side with scenicus) and in Thracicus (Opisus); Corssen’s Ausprache i 325. scaena is also the form found in the best MSS of Horace and Virgil.

modica tactatione corporis. It is uncertain whether we should take modica as abl. or nom. The latter is maintained by Schütz and approved by Goeller who takes the clause as equivalent to accedit actio modica in corpore incidendo, but I suspect that Cicero would in that case have written corporis tactatione modica, with or without in before corporis. The later commentators are silent. It is perhaps best to take the phrase as an abl. of the ‘characteristic quality’. The construction as well as the general sense would thus correspond to that of de Or. iii 31 ‘Sulpicius autem...summa contentionis corporis et dignitate motus est’. volum, de Or. iii 221; distinguished from facies, ib. 127.

do ducere, ‘pulling away’, ‘grimacing’. Quint. ix 3 § 101 ‘nam et voluptus mutatio oculorumque coniectus multum in actu valet; sed si quis ducere os exquisitis modis et frontis ac luminum inconstantia trepidare non desinat, rideatur; et orator habet rectam quandam velut faciem, quae ut stupere immobili rigore non debet, ita saepius in ea, quam natura dedit, specie continenda est’; ib. x 3 § 21, where torque volutum is one of the things that can ridicula nisi cum solt sumus. Cf. volutum ductis in Ovid. Ep. ex Ponto iv 18, 3, and vultuesso (60).
ingenue, ‘naturally’, ‘unaffectedly’, or perhaps ‘in a gentlemanly manner’.

§§ 87—90. On wit in rhetoric, see Volkmann’s Rhet. § 29.

§ 87. aspergentur, ‘sprinkled’, ‘seasoned’, with the salt of wit, a metaphor suggested by the primary sense of sales, as in de Or. i 159 ‘libandum est etiam ex omni genere urbanitatis facetiarium quidam lepos, quo tamquam sale perspargatur omnis oratio’; and ad Att. i 3 § 2 (epistolae) ‘humanitatis sparsae sale’; cf. Quint. vi 3 § 19 quoted in note on § 90.

sales is here used as the generic term, subdivided into facetae (‘humour’) and dicatitas (‘wit’). In de Or. ii 218 the generic term is facetae and its subdivisions are cavallatio (‘humour’) and dicatitas; ‘cum duo genera sint facetiarium, alterum aequabiliter in omni sermo fusem, alterum peracutum et breve, illa a veteribus superior cavallatio, haec altera dicatitas nominata est’. The former is described in § 219 as a perpetua festivitas; and the two are contrasted in § 220 in utroque genere leporis excellens, et illo, quod in perpetuam sermonis, et hoc, quod in celeritate atque dicto est’, cf. ib. § 440 ‘duo sunt genera facetiarium, quorum alterum re tractatur, alterum dicto’. In the case of so vague and indefinable a subject, we need not be surprised at these variations of terminology. Our English ‘wit’ has gone through a still greater variety of meanings than any similar Latin word; and it has been observed that, in Pope’s Essay on Criticism, it bears no less than seven different significations (Bain’s Engl. Comp. and Rhetoric p. 57).

nimium quantum. De Fin. iv 25 § 70 ‘inter honestum et turpe nimium quantum, nescio quid immensum, inter ceteras res nihil omnino interesse’. Roby § 1647.

facetiarium. This is exemplified in the sparkling vein of sustained pleasantry pervading the tasteful telling of a story, in narrando aliquid venustae; and it must therefore correspond closely to our ‘humour’. ‘Humour’, says Landor, ‘is wit appertaining to character, and indulges in breadth of drollery rather than in play and brilliancy of point’ (i 190 ed. 1846).

dicatitas, ‘wit’, as exemplified in isolated dicta, smart sayings, pointed and piquant expressions, puns and the like. Quint. vi 3 § 21 ‘dicatitas sine dubio a dicendo, quod est omni generi commune,
aliquid venuste, altero in iaciendo mittendoque ridiculo, cuius genera plura sunt; sed nunc aliud agimus. illud admonemus tamen, ridiculo sic usurum oratorem, ut nec nimis frequenti, ne scurrile sit, nec subobscono, nec mimicum, nec petulant, ne im-probum, nec in calamitatem, ne inhumanum, nec in facinus, ne odi locum risus occupet, neque aut sua persona aut iudicum aut tempore alienum; haec enim ad illud indecorum referuntur. vitabit etiam quaesita nec ex tempore ficta, sed domo adlata, quae plerumque sunt frigida: parces et amicitias et dignitatus,

ne mimicum Nonius, nec mimicum Julius Victor; ne (nec P) inimicum FPON.
6 odi 1: odi ceteri. 8 adlata KP: all. ceteri.

ducta est, proprie tamen significat sermonem cum risu aliqus incessentem'.

in narrando. Quint. vi 3 § 43 'in narrando autem Cic. consistere facetas putat, dicaciatem in iaciendo. mire fuit in hoc genere venustus Afer Domitius, cuius orationibus complures huismodi narrationes insertae reperiuntur; sed dictorum quoque ab eodem urbane sunt editi libri. illud quoque genus est positum non in hac veluti iaculatione dictorum et inclusa breviter urbanitate sed in quodam longiore actu...'

venustus. De Or. i 17, ii 255, 258, de Domo 92 'homo facetus inducis etiam sermonem urbanum et venustum', pro Flacco 76 'ne tum quidem hominum venustatem et facetias perspicere potuisti'; Catull. 22, 2 'homo et venustus et dicax et urbanus'; Quint. vi 3 § 18 'venustum esse quod cum gratia quodam et venere dicatur apparat', ib. §§ 41, 54, 78, 84.

iudendo mittendoque, 'in darting forth the shafts of raillery', de Or. ii 219 'in hoc altero dicaciatis (genere) quid habet ars loci, cum ante illud facete dictum emissum haere re debeat, quam cogitari potuisse videatur?' Cf. figet in § 89, and Quint. vi 3 § 42 above quoted.

genera plura. Cicero spares his reader a disquisition on the different genera ridiculi, such as that which occupies §§ 253—289 of de Or. ii.

§ 88. frequenti sc. utatur. The simple and obvious expression ridicule usurrum oratorum nec nimis frequenti is here expanded (as observed by Jahn), to give additional emphasis to the warning that the orator must not allow himself to condescend to the sustained buffoonery of a professional jester (scurrula) or the coarse jokes of low comedy. scurrile, de Or. ii 239 'ne aut scurrillis iocus sit aut mimicus', 244—6, 247 'temporis ratio et ipsius
dicacitatis moderatio et temperantia distinguat oratorem a scurra'. mimicum, de Or. ii 242 (of depravata initiatia), 'cautissime tractandum. mirmorum est enim ethologorum, si ninium est, imitatione sicut obscenitas', ib. 244; Quint. vi 3 § 29. petulantia, 'per'; Quint. vi 3 § 32 'vita- tum ne petulant, ne tempore alicium, ne praeparatum et domo allatam videatur quod dicas'; improbum, 'impudent'; inhumanum, 'unfeeling', 'brutal'. Quint. vi 3 §§ 28, 33. in facinus. Crime must be met by moral indignation and not by ridicu- cle; de Or. ii 237 'facinorosos maiore quadam vi quam ridiculi volnerari vult' (ib. 238).

sua persona alienum. Ar. Rhet. iii 18 § 7 (τῶν γελοιών) τὸ μὲν ἀρμότετες ἔξευ-θρά τὸ δ' οὖθαν τὸ ἀρμάτων αὐτῷ λήψηται.

§ 89. quiesata—frigida. De Or. ii 256 'ut ea quae sint frigidiora vitemus—is enim cavendum ne aecessitum dictum putetur,—permulta tamen acute dice- mus', Quint. ix 3 § 74. domo adiasta. De Or. ii 246 'ea quae meditata putantur esse, minus ridentur'. frigida, ἑκὰ καὶ ψυχρὰ (Dem. 551, 13), Quint. ii 4 § 29 'eadem iudicis pluribus dicere...fastidium moveant velut frigidi et repositi cibi'.

parce amicitias, his own friendships (as in Cicero's good-humoured banter of his friends Sulpicius and Cato in the pro Murena), as well as those of the audience. De Or. ii 237 'parcendum est maxime caritati hominum, ne temere in eos dicas qui diliguntur', ib. 304. Quint. vi 3 § 28 'laedere nunquam velimus, longeque ab situs propositum illud: potius amicum quam dictum perdidi'. dignitatus; de Or. ii 221 'parcebat adversarii dignitati; in quo ipse conservabat suam; quod est hominoibus facitis et dicilibus difficillimum, hab-re hominum rationem'.
vitabit insanabilis contumelias, tantummodo adversarios figet
nec eos tamen semper nec omnis nec omni modo: quibus exceptis
sic utetur sale et facetiis, ut ego ex istis novis Atticis talem
cognoverim neminem, cum id certe sit vel maxime Atticum.

90 hanc ego iudico formam summissi oratoris, sed magni tamen et
germani Attici; quoniam quicquid est salsum aut salubre in
oratione, id proprium Atticorum est, e quibus tamen non omnes
faceti: Lysias sat is et Hyperides, Demades praeter ceteros furtur,

1 insanabilis KH : -ex ceteri.  2 omnis KH : -ex ceteri.  4 cognovi coni. Reid.
vel MOH cum FPO (e silentio): quarn Klotz, KJR sine uilla, ut videtur, auctoritate.
5 oratoris, sed cum codd. MOYH: oratoris esse Bake (k), 'non enim absesse
potest infin. a iudicandi verbo, nisi praeter objectum praedicitum adicitiatur, sicuti
supra § 3 et 52, de Or. i 222'; ceterum e contraria parte audiendus Reid ad Acad. i
43, ii 74.

insanabilis, taunts which will rankle for ever.

adversarios, Quint. vi 3 § 28. figet,
de Nat. Deor. i 93 'non eos solum...fige-
bat maledictis', de Or. ii 222 'nulli aculei
contumeliarum'.

sale et facetiis, de Or. i 243 'sale tuo
et lepore et politissimis facetiis', Brut.
128, de Off. i 133.

ut—cognoverim, i.e. such that, to the
best of my knowledge, not one of our
new-fangled, upstart, Atticists will re-
semble him. For sic ut nemo, the com-
mentators (Peter-Weller &c.) quote de
Fin. i 11 'scripta multa sunt (a nobis)
sic ut plura nemini', and Corn. Nep.
of Epaminondas (2, 1) 'fuit eruditus sic ut
nemo Thebanorum magis'. Here, how-
ever, instead of the simple clause sic ut
nemo ex istis novi Attici, the writer ex-
pands the sentence to introduce his
personal opinion. cognoverim is not
necessarily influenced by the preceding
ut; as the perfect subjunctive. especially
in the first person singular, can be used
by itself for the modest expression of a
personal opinion (Zumpt § 547, Roby §
1536, 1540). But cognosco, as Dr Reid
remarks, is hardly a verb in which the
most modest use of the perf. subj. would
be likely. He therefore regards cognoverim
as a corruption of cognovì due to the pre-
ceding ut.

id sc. sale et facetiis uti. maxime
Atticum, in allusion to the proverbial
'Attic salt'. Pliny after discourse on
different varieties of salt, including that of
Attica, adds 'vita humanior sine sale non
quit degere, adeoque necessarium est
clementum ut transierit intellectus
voluptates animi quoque. nihilum a sale
appellantur, omnisque vitae lepos et

summa hilaritas laborumque requies non
alia magis vocabulo constat' (N. H. xxxi
§§ 87, 88).

§ 90. ego, in sharp contrast to the
judgment of the Atticists. formam,
'type', 9. summissi, 76, 82. germani,
32.

salsum, i.e. seasoned with the salt
of wit. Quint. vi 3 § 18 'salsum in
consuetudine pro ridiculo tantum acci-
phinus; natura non utique hoc est, quan-
quam et ridicula oporteat esse salsa. nam
et Cicero omne, quod salsum sit, ait esse
Atticorum, non qui sunt maxime ad
ridendum compositi; et Catullus (86, 4),
cum dicit, nullia est in corpore mica salts,
non hoc dicit nihil in corpore eius esse
ridiculum. salsum igitur erit, quod non
erit insalutus, velut quoddam simplex
orationis condimentum, quod semel
latente iudicio velut palato excitatque et
a taedio defendit orationem. sane tamen,
ut ille in cibus paulo liberalius aspersus,
si tamen non sit immodicus, asseit aliquis
proprius voluptatis: ita his quoque in
dicendo habent quiddam, quod nobis
faciat audiendi sitim'. De Or. ii 217
'inveni ridicula et salsa multa Graecorum;
nam...in eo genere...praeter ceteros
Attici excellunt', ib. 251, 255, 260, 278;
de N. D. i 79 'salsum et venustum', pi-
quant and charming.

salubre, 'fresh and sound'. Brut. 51
'ommem illam salubritatem Atticæ dic-
tionis et quasi sanitatem', de opt. gen. or.
8 'qui incorrupta sanitate sunt, quod est
proprius Atticorum'. A reminiscence of
vives.

Lysias. Demetr. περὶ ἐρμηνείας § 128
ὁ γλαφρός λόγος χαρακτηριστικὸς καὶ λαρὸς
λόγος ὀστι. τῶν δὲ χαρίτων αἱ μὲν εἰς
μείζονα καὶ σεμινότερα, αἱ τῶν ποιητῶν,
Demosthenes minus habetur, quo quidem mihi nihil videtur urbanius, sed non tam dicax fuit quam facetus; est autem illud acrioris ingeni, hoc maioris artis.

3 ingeni j: -ii ceteri.


§ 91. **Robustius.** Here, as often elsewhere, style is described by means of a metaphor borrowed from the human body (§ 76). *Summissius*, § 90. *Iam dicetur* sc. §§ 97—99.

*Nervorum*, 'sinews', applied metaphorically to 'force' and 'energy' of style as in § 62, and Hor. A. P. 26 'sectantem levia nervi deficient animumque', Quint. x i §60 (in Archilochus) 'plurimum sanguinis atque nervorum'.

*Suavitatis plurimum.* Dionys. Hal., who selects Isocrates and Plato as examples of the *λέον της κτήτορ γενέων*, repeatedly applies the epithet ἀνέλβικα to the style of the former (e.g. de Dem. 4 and 18); while of the latter he says that ὡς ἀλλήλων εἰναντίσθαν τεινικών ἄδηλα τοι ἡ δείκτια φήμετα (ad Cn. Pomp. 2).


§ 92. *Omnia dicendi ornamenta* in emphatic contrast with *plerique* in the description of the plain style in §§ 84, 86. *Plurimum—suavitatis*, an apparently unnecessary repetition. The clause cannot, however, be struck out, as it is required to introduce the immediately subsequent remarks on Demetrius Phalereus. *Forma*, of style as in 74 ad fin.

*Phalereus*, ὁ Φάληρεως, of the Attic deme Phaleron; the name though 'mostly trisyllabic' is scanned as a quadrasyllable in Phaedr. § 5, 1 'Demetrius qui dicit est Phalereus'. De Or. ii 94 'Phalereus ille Demetrius ovarum istorum' (sc. the orators of the post-Demosthenean age, when 'alia quaedam dicendi molliora ac remissiora generat viguerunt') 'mea sententia politissimus'. Brut. 37 'Phalereus enim successis eis senibus (sc. Hyperides, Aeschines, Lycurgus, Dinarchus, Demades) adulescens eruditissimus ille quidem horum omnium, sed non tam armis institutus quam palaestra. itaque delectabat magis Athenienses quam inflammatbat. processerat enim in solem et pulverem, non ut e militari tabernaculo, sed ut e Theophrasti doctissimi hominis umbraculis. (38) hic primus inflixet orationem et eam mollem teneramque redditit et sua vis, sicut fuit, videri maluit quam gravis: sed suavitate ea, qua perfuserat animos, non qua perfingere'. ib. 285 'mihi quidem ex illius orationibus redolere ipsae Athenae videntur. at est floridior, ut ita dicam, quam Hyperides, quam Lysias'. De off. i 3 'disputator subtilius, orator parum vehemens, ducilis tamen, ut Theophrasti discipulum possis agnoscere'. Quint. x i § 80 'Phalerea illum Demetrium, quamquam est primus inlinasasse eloquentiam dicitur, multum ingenii habuisse et facundiae fatore, vel ob hoc memoria dignum, quod ultimus est fere ex Atticis, qui dixit possit orator, quem tamen in illo medio genere dicendi praefert omnibus Cicero', ib. §§ 33 'meminerimus non athletarum toris sed militum laceritis opus esse, nec versicollarem illam, qua Demetrius Phalereus dicebat uti, vestem bene ad forensem pulverem facere'. Diog. Laert. ν 82 χαρακτήρ ἐν δισσοφόροις, εὐτοιχία ἤρηρα καὶ δυνητὲς κεκρυμμένης. Blass, *Att. Ber.* iii 8 312—318. For the position of Phalereus, before Demetrius, cf. Brut. 285, de Or. ii 95, de Leg. iii 14 (P. ille D.); de Rep. ii 2 (P. D.); and for similar collocations supr. § 39 and Brut. 215 'Milesius Aeschines'.

*sedate placideaque.* The style of Demetrius 'has a smooth and tranquil flow' resembling that of the *genus tenue*; while its affinity with the *genus grande* is
quasi stellae quaedam tralata verba atque immutata. tralata ea dico, ut saepe iam, quae per similitudinem ab alia re aut suavitatis aut inopiae causa transferuntur: mutata, in quibus pro verbo proprie subicitur aliud, quod idem significt sumptum ex re aliqua consequenti; quod quamquam transferendo fit, tamen ali modo transtulit cum dixit Ennius 'arce et urbe orba sum' ali modo, [si pro patria arcem dixisset; et] 'horridam Africam terribili tremere tumultu' [cum dicit pro Afris immutat Africam]. hanc νπαλλαγήν rhetoress, quia quasi summuntur verba pro

proved by its being 'lighted up with what may be called the stars of metaphor and metonymy'. labitur in §§ 187, 191, and fluit in §§ 21, 39.

quasi stellae quaedam, de Or. iii 170 'aut translatum quod maxime tamquam stellis quibusdam notat et illuminat oratioinem'.

tralata ea—From this point to tralataiones vocat in § 94 we have a parenthetical disquisition on metaphor and metonymy, after which the writer resumes his criticism of Demetrius.

suavitas in inopiae causa, de Or. iii 155 'tertius ille modus transversi late patet, quem necessitas genuit inopia coacta et angustiis (ib. 159), post autem incundias delectatioque celebravit... verbi translatio est instituta inopiae causa, frequentata delectationis' (infra 134). Quint. viii 6 § 5.

mutata, de Or. iii 167 'ne illa quidem traductio atque immutatio in verbo quandam fabricationem habet: Africa terribili tremit horrida terra tumulta. Pro Afris est sumpta Africa; neque factum verbum est, ut: Mare saxifragis undis; neque translatum, ut: Molitir mare; sed ornandi causa proprium proprio commutatum'. Quint. viii 6 § 23—27.

transferendo fit. Although metonymy may be regarded as coming under the head of metaphor in its widest sense (de Or. iii 169 ad fin.), there is however a distinction. In metaphor another and a figurative expression takes the place of the literal one; in metonymy another literal expression (especially a name) is substituted for the proper literal one. This is explained by the two instances quoted from Ennius (Piderit).

§ 93. arce et urbe, 'rest of citadel and city'. arx et urbis are here metaphorically used instead of patria. The quotation is from the Andromache (Ribbleck ix 4). It is quoted with its context in Tusc. Disp. iii 44. The second example, where the name of the country is by metonymy used instead of that of the inhabitants, is from the Annales (v 311 Vahlen).

νπαλλαγήν, Quint. viii 6 § 23 'nece procul ab hoc genere (sc. synecdoche) discedit metonymia quae est nominis pro nomine positio. cuius vis est pro eo quod dicitur, causam propter quam dicitur ponere; sed, ut ait Cicero, νπαλλαγήν rhetoress dicunt. haec inventas ab inventore (e.g. Ceres for 'corn') et subjectas res ab obtinentibus significat (e.g. Neptune for the 'sea'). summuntur = νπαλλαγάτωσαν. grammatici 72. nominar = όνοματα, implied in the latter part of the compound word metonymia.
verbis, μεταφορά grammatici vocant, quod nomina transferuntur. Aristoteles autem tralationi et haec ipsa subiungit et abusionem, quam κατάχρησις vocant, ut cum minutum dicimus animum pro parvo, et abutimur verbis propinquis, si opus est, vel quod delectat vel quod decet. iam cum conflicturunt plures continuae tralationes, alia plane fit oratio: itaque genus hoc Graeci appellant ἀλληγορία, nomine recte, genere melius ille, qui ista omnia tralationes vocat. haec frequentat Phalereus maxime suntque dulcissima, et quamquam tralatio est apud eum


§ 94. Aristoteles Poet. 21 metafora δ' ἐστώ ὁμοιότατος ἄλληγορα ἔτι, ἡμέρα ἐπ' τοῦ γένους ἐπὶ τοῦ ἔδος, ἡ ἀπὸ τοῦ ἔνδος ἐπὶ γένους, ἡ ἀπὸ τοῦ ἔδος ἐπὶ ἐδος, ἡ κατὰ τὸ ἀνάλογον (see further in Cope’s Introduction to Ar. Rhet. p. 374—378 and Commentary on ii 2 § 7 fin.). ἡπιθαλαγεῖ is a species of ‘metaphor’, in so far as it involves the substitution of one word for another by a transfer from ἐδος to ἐδος, i.e. from one specific term to another that resembles it.

abuisionem. De Or. iii 169 ‘abutimur saepè etiam verbo non tam eleganter quam in transferendo, sed etiamsi licentius, tamen interdum non impudenter; ut cum grandem orationem pro longa, minutum animum pro parvo dicimus’. Quint. viii 6 § 35 ‘discernendum est hoc to tum a translatione genus, quia abusio est, ubi nomen defuit; translation, ubi aliud fuit’, ib. x 1 § 12 (with Mayor’s note); also iii 3 § 9 and vii 2 § 5. It will be observed that Quintilian’s definition, which is the same as that of the Gk. rhetoricians, is not in accordance with Cicero’s use of the word, which agrees with ad Her. iv 33 ‘abusio est quae verbo simili et propinquo pro certo et proprio abutitur’.

κατάχρησις. Aristot. de Caeo 1 3 ἀναστάτορας καταχρηστικῷ ὁμοιοτοιχῷ (αἰδήρ) οὐ καλῶς. Strabo p. 210 uses καταχρομένουs of the application to Sicily of the inaccurate epithet τρίγωνος. κατάχρησις, as defined by the Gk. rhetoricians, corresponds to those tralatia which inopiae causa transferunt: Τρύφων περὶ τρό- πων, Alit. Gr. iii 192 Sph., ἡ μὲν meta- fora ἀπὸ κατονομαζόμενων εἰπ’ κατονομαζό-μενον λέγεται, ἡ δὲ κατάχρησις ἀπὸ κατο- νομαζόμενων ἐπὶ κατονομαζόμενων διὸν καλ’ κατάχρησις λέγεται (ib. pp. 208, 217, 233, 246), e.g. γόνων καλαμοῦ and ῥήματος ἀμφέλου.

minutum pro parvo. De opt. gen. or. 9 ‘parvarum rerum causulas...minuarum causarum genera’, compared with de Or. ii 88 causa parvula and 320 parvis...causis (Reid on Acad. ii 75).


plures continuaæ tralationes, e.g. de Off. ii 19 (a series of metaphors from sailing); de Or. iii 69 (do. from flowing water).

alía oratio = ἀλληγορία, de Or. iii 166 ‘illuid, quod ex hoc genere profuit, non est in uno verbo transfer, sed ex pluribus continuatuus conectitur, ut aliud dicatur, aliud intellegendum sit’. Quint. ix 2 § 46 ἀλληγορία facit continuus metafora, ib. viii 6 § 44 continuatius translationibus.

file, Aristotle.

Phalereus is used instead of the full name, as in Brut. 37.

tralatio apud eum multa. In the ex- tant fragments of Demetrius there is nothing very remarkable in expression, no excess of rhetorical figures or special boldness in their use. A passage preserved by Polybius xxiv 6 contains the following examples: ἡ πρὸς τὸν βιον ἄμου ἀνύντες τοις,—Μακεδόνοισι πέρ- σων διώμεν εἰςοικίσασα, and διότι Κα- τοί τοις ταύτα τάγαθα κήρυκεν (Blass, Alt. Gr. iii 2 315); and the fragment translated by Rutilius Lupus ii 16, as an example of antithesis, closes with the
multa, tamen immutationes nusquam crebriores. in idem genus orationis—loquor enim de illa modica ac temperata—verborum cadunt lumina omnia, multa etiam sentientiarum; latae eruditaque disputationes ab eodem explicabuntur et loci communes sine contentione dicentur. quid multa? e philosophorum scholis tales fere evadunt; et nisi coram erit comparatus ille fortior, per se hic, quem dico, probabitur. est enim quoddam etiam insignis et florens orationis pictum et expeditum genus, in quo omnes verborum, omnes sentientiarum illigantur lepores. hoc totum e sophistarum fontibus defluxit in forum, sed spretum a subtilibus, repulsam a gravibus, in ea de qua loquor mediocritate consedit.

XXVIII

Tertius est ille amplus copiosus gravis ornatus, in quo profecto vis maxima est; hic est enim, cuius ornatum dicendi et

words ‘propter huius honoris dignitatem superbiae nostrae nemo vestigium exerit’.

§ 95. temperata 21; cadunt 37; verborum lumina 83, sentientiarum 85.

latae ‘hoc est, fusa et tracta oratione, non acutulis et angustis conclusionibus elatae’ (Goeller). The orator of the intermediate type will unfold his arguments in a general and popular manner, with breadth as well as learning.

loqui communes 47, 126. sine contentione, ‘without overstrained emphasis’: 85 init.; contentio is contrasted with sermo, the quiet style of ordinary language, in de Or. iii 203, of irony, (dissimulatio) ‘est pericundula, cum in oratione non contentione, sed sermo tractatur’.

e philosophorum scholis, as was the case with Demetrius himself, who was a pupil of Theophrastus (Brut. 37 quoted on § 92). ille fortior, the orator of §§ 97—99.

§ 96. est enim. Cicero has just stated that the orator of the intermediate type, though liable to be thrown into the shade if pitted against the bolder type, nevertheless, if regarded absolutely, is sure to win approval. To warrant this favourable opinion and also perhaps (as L’ideert suggests) to contrast this style of philosophic discourse with the dry and cramped manner of the Stoics (de Or. i 50, 83; iii 66), he adds a brief description of the intermediate style in its more brilliant form. In spite of any presumption to the contrary, ‘there is really’, he declares, ‘a brilliant and florid, bright and polished, style of oratory in which all the beauties of diction and of thought are intertwined’.

insignie, 78 fn. ‘insignis ornatus’, florens (ἀνθόψεως) 20, pictum, ‘gay with colour’, 65, de Or. iii 100 ‘quamvis claris sit coloribus picta...oratio’. The second pair of epithets (as observed by Jahn) appears redundant and open to suspicion. It may further be suggested that if the second pair were omitted we should obtain a closer connexion between the epithet florens and the metaphorical reference to the chaplet of flowers implied in illigantur (21, 215).

sophistarum, 37. mediocritate, de Or. iii 199 ‘est et plena quaedam (oratio) sed tamen teres, et tenuis non sine nervis ac viribus, et ea quae particeps utriusque generis, quadam mediocritate laudatur’.

consedit, ‘has subsided, ‘found a resting-place’; cf. pro Murena § 18 where consedit, ‘passed out of public view’ (Heitland), is contrasted with excurrere.


amplus copiosus gravis, 20. The epithets amplus and grandis are denied to Lysias in § 30.
copiam admiratae gentes eloquentiam in civitatis plurimum valere passae sunt, sed hanc eloquentiam, quae cursu magno sonituque ferretur, quam susciperent omnes, quam admirarentur, quam se adsequi posse diffiderent; huius eloquentiae est tractare animos, huius omni modo permovere; haec modo perfringit, modo irrepit in sensus, inserit novas opiniones, evellit insitas.

sed multum interest inter hoc dicendi genus et superiora: qui in illo subtili et acuto elaboravit, ut callide arguteque diceret nec quicquam altius cogitaret, hoc uno perfecto magnum orator est, etsi non maximus; minimeque in lubrico versabitur et, si semel constiterit, numquam cadet. medius ille autem, quem modicum et temperatum voco, is modo suum illud satis instruxerit, non extimescit ancipites dicendi incertosque casus; etiam si quando minus succedet, ut saepe fit, magnum tamen periculum non

mirabile dicendi genus magis convenit, in utoque eminet Cicero; ex quibus alterum imperiti se posse consequi credent; neutrum, qui intellegunt'.

percfringit, 'storms', 'bursts its way into', the feelings. Brut. 38 (of Demetrius Phalereus in contrast to Pericles) 'suavitate ea qua perfundiderat animos, non qua perfringeret'.

inserit...evellit, 'implants' and 'plucks out', a strong metaphorical equivalent for 'impacting' and 'removing' (Nagelbach Stil. § 133, 1).

§ 98. substil et acuto, epithets characteristic of the plain style. Similarly with callide (20, 23). For other applications of argutus, cf. 38.

in lubrico...constiterit (30)...cadet, metaphors borrowed from the wrestling school: similarly dicere in 129 and pro Tullio 30. Dion. Hal. de Lysia 13 ad fin. ἀνυφελὴς τε μαλλῶν ἢτιν ἢ παρακεκυνδωμένη.

temperatum 21, 95. ancipites casus, De Or. i 120 'dicendi difficultatem variosque eventus orationis'. minus succedet de Or. i 123 'nonnquam summis oratuboribus non satis ex sententia eventum dicendi procedere'. For the impersonal and absolute use of succedet (sc. et), cf. ad Quint. ii 14 §2 'si ex sententia successerit'. The personal use is rarer and is not necessary in the present passage.
adibit; alte enim cadere non potest. at vero hic noster, quem principem ponimus, gravis, acer, ardens, si ad hoc unum est natus aut in hoc solo se exercuit aut huic generi studuit uni nec suam copiam cum illis duobus generibus temperavit, maxime est contemnedus. ille enim summissus, quod acute et veteratorie dicit, sapiens iam, medius suavis, hic autem copiosissimus, si nihil est aliud, vix satis sanus videri solet. qui enim nihil potest tranquille, nihil leniter, nihil partite, definite, distincte, facete dicere, praeertim cum causae partim totae sint eo modo, partim aliqua ex parte tractandae, si is non praeparatis auribus inflammare rem coepit, furere apud sanos et quasi inter sobrios bacchari vinulentus videtur.

alte, 'he cannot fall far.' Similarly Horace, says of a still less elevated type, in poetry, 'serpit humi tutus' (A. P. 28). Cf. Plin. Ep. ix 26 § 2 'tutius per plana sed humilium et depressius iter: frequentior currentibus quam reptantibus lapsus, sed his non labentibus nulla, illis non nulla laus, etiamis labantur. nam ut quasdam artes, ita eloquentiam nihil magis quam ancipitia commendant'.


temperavit, also constructed with cum in de Rep. vi 18 'acuta cum gravibus temperans' (Meyer) like miserci cum in 196.

maxime contemnedus. 'Cicero had all the more for expressing himself so decidedly against a one-sided and exclusive employment of the genus grande, inasmuch as he had himself to endure, however unjustly, many attacks in this respect' (Piderit). Tac. dial. de or. 18 'satis constat ne Ciceroni quidem obrectatores defuisset, quibus inflatus et tenuens nec satis pressus, sed supra modum exultans et superflius et parum Atticus videtur'. Introd. chap. vi, p. lx.

For the general sense of the context cf. Plin. Ep. iii 13 § 4 'nec vero adfectanda sunt semper elata et excelsa'.

veteratorie, a stronger expression than callide. It implies the perfect adroitness and consummate skill of a practised hand. Brut. 261 (Caesar) 'splendidam quandam minimeque veteratoriam rationem dicendi tenet'.

medius suavis, 91. This is quite intelligible but somewhat curtly expressed, and a lacuna is suspected by Jahn. Possibly, however, Cicero is bent upon proving in the present passage that he can on occasion be concise as well as copious.

tranquille...leniter, characteristic of the genus medium, 21 'uno tenore fluid'; cf. 92, where the style of an orator of this type sedato placideque labitur, partite...facete, characteristic of the genus tenue, praeertim cum, 'and that though' (32).

non praeparatis. Similarly in Ar. Rhet. iii 7 § 11, compound words and numerous epithets and unusual terms, as well as rhythmical and poetic diction, are appropriate to the language of emotion kai o:tn ek: xh yh:th twn akro:thas kai vno:y:th evthnai:sh:nu, inf. 210. inflammare rem, de Or. ii 209 (of topics calculated to rouse the feeling of envy in the audience) 'quae si inflammanda sunt' (=cum inflammatione tractanda), contrasted with ad se:damun. Cf. dicendi faces, ib. § 205. For rem, 'the business on hand', cf. ad Att. xiv 15 § 2, de Am. 41.

furere, Brut. 233, where furere and insanus are used of an orator omnia magna
Tenemus igitur, Brute, quem quaerimus, sed animo, non
manu; manu si prehendisset, ne ipse quidem sua tanta elo-
quentia mihi persuasisset, ut se dimitterem. sed inventus pro-
XXIX fecto est ille eloquens, quem numquam vidit Antonius. quis
est igitur is? complectar brevi, disseram pluribus. is est enim s
eloquens, qui et humilia subtiliter et magna graviter et mediocria
temperate potest dicere. 'nemo is' inquies 'unquam fuit.' 'ne
fuerit: ego enim quid desiderem, non quid viderim disputo,
redeoque ad illam Platonis de qua dixeram rei formam et
speciem, quam etsi non cernimus, tamen animo tenere possimus.
non enim eloquentem quaeo neque quicquam mortale et cadu-
cum, sed illud ipsum, cuius qui sit compos, sit eloquentes; quod
nihil est aliud nisi eloquentia ipsa, quam nullis nisi mentis oculis
videre possumus. is erit igitur eloquens, ut idem illud iterumus,
qui poterit parva summisse, modica temperate, magna graviter 15
dicere.

1 non FPO: nam A (ohst). non manu; manu si m (jfr): [non] manu si k:
non manu, nam manu si Kloz. non manu; nam si Reid. 2 prendissun A.
4 eloquens scel. K. numquam om. 5 is complectar A, sed complectar FPO. brevi
disseram FPO: brevi vidi relicito sex litterarum spatio A, vi per incuriam bis scripto.
6 et humilia A, et om. FPO. magna FPO (mokju): alta A (hsst), quod de-
fendit Stegmann coll. § 192. 7 ne fuerit FPO (mokju): ne' dedit (dedit in
margine) fuitis A. mediam tu videris. ne fuerit II, videris ex codicibus quibusdam
deterioribus addito, cuius vestigium etiam in A (vidi v. 5) odorasse sibi visus est
Stangl. 9 de qua dixeram scel. Bake (k). 12 eiusus. A. deditus eloquentis A.

voce diciens. So in the Phaedrus 231 d
Socrates ironically describes himself as 'νυμφόκλητος while using certain exagge-
rated and enthusiastic forms of expression.
In the arrangement of the words in the two
to be mastered of all three styles.
§ 100—101. The perfect orator must
§ 100. quaerimus, 14; si prehendis-
disse—Perhaps a reminiscence of Pro-
teus (Odysse. iv 416—9). sed, here used
(as in 74 ad fin.) to resume after an inter-
veneing parenthesis the sense of the first
clause of the sentence. Antonius, 18.
complectar—The characteristics of the
perfect orator are 'summed up concisely'
in the next sentence, and 'expanded at
large' in §§ 102—111. enim, which here
signifies, not 'for', but 'in fact', does not
give the reason for the promised definition,
but emphatically introduces the definition
itself: subtiliter...graviter...temperate,
§§ 20, 21.
Tota mihi causa pro Caecina de verbis interdici fuit: res involutas definiendo explicavimus, ius civile laudavimus, verba ambigua distinximus. fuit ornandus in Manilia lege Pompeius: temperata oratione ornandi copiam persecuti sumus. ius omne retinendae maiestatis Rabri causa continebatur: ergo in omni.

1 de verbis FPO: re vera (om. interdici) A. 3 in om. X. 5 Rabri JH: itinebitur A. in omni FPO (okyp): in eo A; in ea omni satis probabiliter script H; ibi omni Stangl.

§§ 102—110. Illustrations from Cicero's own speeches.

pro Caecina. This speech is cited as an example of the tenue genus which is appropriately used when the object is docere. The question turns on the point whether illegal force had been used by Aebutius in opposing Caecina's taking possession of some landed property claimed by the latter as heir of his deceased wife who had, however, held it on a life tenancy only, and therefore could not bequeath him any interest in it whatever. Caecina finding himself forcibly kept out of this property by Aebutius, obtained from the praetor (Dolabella) an interdictum or order for restitution (what is called in Gaius iv 140 an interdictum restitutorium, recuperandae possessionis causa), in the following terms: Vnde tv, Sex. Aebvti, A. Caecinam vi hominihs coactis armatis defecisti, eo restitvas. The counsel for Aebutius in the course of his defence let fall a mere obiter dictum, implying that Caecina had not been expelled from the property but merely prevented from taking possession—'non deieci sed obstiti' (Cae. 31). Cicero, on the part of the plaintiff, having a thoroughly bad case, was delighted to fasten upon his and to dilate upon it at great length, with considerable parade of minute definition (res involutas definiendo explicavimus, cf. 116). So far as quibbling with the letter goes, it is Cic. who is liable to this charge, and not his opponent.

Again, as the counsel on the opposite side had used depreciatory language with respect to the jurists (iusirsconsultorum auctoritatibus obtentem non oportere', Cae. 63), Cicero replied by dilating on the dignity and importance of the civil law (ius civile laudavimus) in §§ 70—75. But, in reality, he maintained that even the literal interpretation was in his client's favour, if the ambiguous terms were but rightly understood (verba ambigua distinximus). He accordingly contends that vnde does not merely mean ex quo but also includes a quo (Cae. 88); and that consequently, for the praetor's order to take effect, it is not essential that Caecina should have been first in actual possession of the estate and afterwards expelled from it, as that order also contemplated the case in which the attempt to take possession was forcibly opposed. But possessio, in some sense known to the Roman law, was the necessary foundation for an interdict, and Cic. entirely fails to shew that Caecina ever had any possessio. (Partly from Piderit's index, with corrections by Dr Reid; for further details see the introductions to the speech in the editions of Klotz, Jordan or Long, and in Keller's Semestrum). In the time of Tacitus the speech was considered inordinately long (dial. de or. 20 'quis de exceptione et formula perpetiietur illa immensa volumina quae pro M. Tullio et A. Caecina legimus'); and an accomplished scholar and lawyer of our own day declares that 'it would be impossible to make the case interesting' (Forsyth's Cicero p. 52).

in Manilia lege. The admirable speech De Imperio Gnaci Pompei, delivered in b.c. 66 in support of a bill brought in by the tribune Manlius for conferring on Pompeius the supreme command in the war against Mithridates. It was the first political harangue which Cicero delivered from the Rostra (Forsyth p. 75). In the praises of Pompeius which occupy a large part of the speech, esp. §§ 27—50, the orator expresses himself with studious moderation and in a passionate and dignified tone. Here the object is conciliare and declarare, and the genus temperaturum is accordingly used.—The title of the speech is Manilia lege which has no ancient authority.

ius omne—continebatur. 'The right of maintaining the dignity of Rome was wholly involved in the case of Rabrius'. malestas is defined de Or. ii. 164 as 'amplitudo ac dignitas civitatis', de Inv. ii 52—55, esp. 53 'maiestatem minuere est de dignitate aut amplitudine aut potestate populi aut eorum quibus populus postestatem dedit aliqur derogare', part. orat. 105 'magnitudo quaedam populi
genere amplificationis exarismus. at haec interdum temperanda et varianda sunt. quod igitur in accusationis septem libris non reperitur genus? quod in Habiti? quod in Corneli? quod in

1 amplificationis A. 3 Habiti KJH cum codd. plerisque; Abiti cod. Vit. (cf. Classen ad Or. pro Cluentio); Abiti mof. Cornelii A (MOKP); Cornelii jii.

Romani eius potestate ac iure retinendo, pro C. Rabirio 35 'non vos ad arma vocandos esse, verum ad suffragia cohortandos contra oppugnationem vestram maiestatem putavi'. See further in Mr Heitland's n. on pro Rabirio § 20, where it is well described as signifying 'in a general sense the 'sovereign majesty' or 'sovereignty' of the Roman people', and as 'the highest term for greatness and imperial dignity'.—Rabirius, an aged senator, was accused in 63 B.C. of the murder of the notorious tribune Appuleius Saturninus which had taken place fully 36 years before, in 100 B.C. Marius had at that time received the authority of the Senate for employing armed force against Saturninus and Glauccia, who were consequently attacked and killed. It is important to notice that the murdered men had surrendered on terms granted by Marius, and that the murder took place outside the powers conferred on him. The accusation nominally directed against Rabirius was really aimed at the Senate 'ut illud summum auxilium maiestatis atque imperii... tolleretur' (pro Rab. 3). See Merivale's H. R. i 101—104 and esp. the Introduction to Mr Heitland's comprehensive edition of the speech (pp. 30, 36).

amplificationis. The maiestas p. R. could not appropriately be handled summis et subtiliter, but called for loci communis and amplissima verba (§ 72). exarismus. One of the stronger Latin metaphors enumerated in Nägelsbach's Stil. § 129, 3, where he quotes Phil. iv 16 'ad sperm libertatis exarismus', and xii 7 'contra commune incendium exarerat'; we may add x 19 and xi 3. In English we have either to be content with an equivalent metaphor, such as 'broke out into', 'gave the rein to'; or with a paraphrase such as 'my language glowed with every kind of grandeur of style'. The object is permovere, and the genus grande is accordingly § 103. temperanda, in contrast to the separate use of the three styles which has just been illustrated.

acbusicationis. The case against Verres being the only one in which Cicero was engaged on the side of the prosecution, the speeches against Verres are here and elsewhere called the accusatio without specification of the name of the accused person. The oration in Pisonem belonging to the year 52 B.C. was not a speech of prosecution, but a violent invective delivered in the Senate-House—like the Philippi ans near the close of his life. In the same year we find him complaining of having to defend men who deserved little at his hands (ad Fam. vii 1 § 4).

septem libris, the divinatio in Caecilium, the actio prima and the five books of the actio secunda. Subsequently in quoting more definitely from the Vereine orationes, Cic. describes the 2nd and 4th books of the actio secunda as the secundus (§ 210) and quartus (167) accusationis, the two previous speeches being regarded as only preliminary to the prosecution proper. See Forsyth's Cicero, pp. 41—48.

Habiti. Aulus Cluentius Habitus, son of a Roman knight of that name by Sassa, was defended by Cicero in b.c. 66, on the charge of having poisoned his step-father Oppianicus (see Forsyth's Cicero, p. 72, and Introduction to Kam say's ed. of the pro Cluentio). Quintilian vi § 9 (de consilio) specially refers to the speech as supplying numerous examples of the skilful management of an intricate and difficult case.

Corneli. Gaius Cornelius, tribune of the plebs in 67, was defended by Cicero in b.c. 65 on a charge of laesa maiestas. The offence which with which he was charged consisted in his having proposed a law 'that no one should be absolved from the obligation of obeying the law except with the consent of the supreme power in the state—that is the people at a meeting duly assembled'. The prosecution was conducted by the leading men of the Senate, such as Catulus, Lucullus, Hortensius, Metellus, and Lepidus;—a formidable array—but Cicero defended him, and he was acquitted. The speech is unfortunately lost. It lasted four days, and is mentioned by Quintilian in glowing terms of praise' (Forsyth's Cicero, p. 85). Quint. viii § 3 § 3 (de omnato) 'nec fortibus modo sed etiam fulgentibus armis praediator in causa Cicero Corneli; qui non consecutus esset docendo iudicem tantum et utilizre demum ac Latine per-
plurimis nostris defensionibus? quae exempla selegisset, nisi vel nota esse arbitrarer vel posse eligere qui quaerenter. nulla est enim ullo in genere laus oratoris, cuius in nostris orationibus non sit aliqua si non perfectio, at conatus tamen atque adumbratio. non adsequeur; at quid sequi decessit videmus: nec 104 enim nunc de nobis, sed de re dicimus; in quo tantum abest, ut nostra miremur, ut usque eo difficiles ac morosi simus, ut nobis non satis faciat ipse Demosthenes; qui quamquam unus eminet inter omnis in omni genere dicendi, tamen non semper implet auris meae; ita sunt avidae et capaces et semper aliquid immensum infinitumque desiderant. sed tamen, quoniam et hunc tu 105 oratorum cum eius studiosissimo Pammene, cum esses Athenis, quae FPO; quaeq. A, quaeq guidem conicit H. mi A. 2 arbitrare FPO: accurasseur A. posse eligere FPO (MOKJP): pössent (.opos in margine) legerae A; ipsos posse (Beier apud Orellium) selegerae scripsit H. ipsos posse legere st. 3 oratoris om. A: oratorio Bentley. 5 adsequimur KPH: ass. ceteri. at quid FAP, at qui P0, atqui O. siqui A, si qui F, si quid POM. at quid sequi decessit optime scripsit H(st). at quid decessit cod. Erd. Aldus, Victorius, Manutius, Ern. Sch. 0 (coll. § 123) K; at si quid decessit M; at quid sit quid decessit ed. Ven. 2 (Peter Weller, 1979) 7 ut...simus FO (MOKJP): et...sumus A (H). [cf.] sumus Stangl, coll. Brut. 278, de Fin. ii 54, v 57, ad Att. xiii 21 § 5. 9 omnis K: -es ceteri. 10 auris KH: -es ceteri. avidae A. semper MOKJP cum Vit: sace FO, Eins. Vit, et A (H). 11 quid (sc. quoniam) A, quod iam FPO. 12 Panaei A, Lammene FPO. esset A.

spiciueque dicendo, ut populus Romanus admirationem suam non acclamationem tantum sed etiam plausu confiteretur. sublimitas profecto et magnificentia et nitor et auctoritas expressit illum frangorem...'. Asconius arg. 'qua vero arte et scientia orationis, ita ut et dignitatem clarissimorum civium, contra quos dicebat, non violaret, et tamen auctoritate eorum laedi renum non pateretur; quantum moderatione rem tam difficilem alias tractaverit, lecto ipsa declarabat'. Only fragments of the two speeches have come down to us. They may be found in Baiter and Kayser's Cicero xi p. 7—20. Two passages from the second speech are preserved in §§ 225, 232, and the case is, as here, vaguely mentioned in §§ 108. plurimis defensandibus, in contrast to the single accusatio. quae exempla refers to the general sense of the preceding clauses; otherwise we might have expected the fuller phrase quorum generum. laus oratoris, 'oratorical merit'.

§ 104. nec...de nobis, sed de re; cf. Acad. ii 66 'sed non de me...sed de sapiente quaeritur'; de Or. iii 74 'non de memet ipso sed de oratore', ib. 75 'non quid ego sed quid orator'; Sen. dial. vii 18 § 1 'de virtute, non de me loquor' (Reid).

tantum abest, ut...ut...ut. Ad Att. ix 7 § 3 'quod suades ut ab eo petam, ut mihi concedat, ut idem tribua' (Reid on Acad. ii 50).

non satis faciat. Quint. xii i § 22 'quacumque neque ipsi Ciceroni Demosthenes videatur satis esse perfectus quem dormitare interim dicit' (elsewhere, however, Cic. says 'quidem perfectum et cui nihil admodum desit Demosthenem facile dixeris', Brut. 35). Plutarch Cic. 24 καίτοι τινς των προσποιομένων δημοσιεύσεως καιπορήται φωνή του Κικέρωνος, ἣν πρὸς τινς τῶν ἑκατέρων θύγατρόν ἐν ἐκτιμητωρί γράψας, ἕκαση τῶν λόγων ἀπονοτάξεις τῶν δημοσιεύσεως, τῶν δὲ μεγάλων καὶ θουμαστῶν ἑκάσιων οἰς πολλαχοί κρηται περὶ τῶν ἄθροι...ἀνημανενων. ita—if such an extent' (de Or. iii 51) =usque eo (de Or. i 234) or adeo (the common equivalent in Livy and Tacitus). avidae 'greedy'. capaces 'insatiate'. immensum infinitumque, de Or. i 22. 'An especially characteristic utterance, wherein Cicero openly confesses his partiality for a sonorous and copious diction: his detractors accordingly termed him infiltus et tumens, supra modum excusslans et superfluus, Tac. dial. de or. 18' (Piderit). Introd. chap. vi, p. lx.

§ 105. Pammhnes, an instructor of
totum diligentissime cognovisti neque eum dimittis e manibus et tamen nostra etiam lectitas, vides profecto illum multa perficerre, nos multa conari; illum posse, nos velle, quocumque modo causa postulet, dicere. sed ille magnus; nam et successit ipse magnis et maximos oratores habuit aequalis: nos magnum fecissemus, si quidem potuissemus, quo contendimus, pervenire in ea urbe, in qua, ut ait Antonius, auditus eloquens nemo erat. atqui si Antonio Crassus eloquens visus non est aut sibi ipse, numquam Cotta visus esset, numquam Sulpicius, numquam Hortensius:

1 nec A. a manibus A. 4 sed FPO: nam A. ipse O et in margine F2 F3 P2, ille A F1 om. P1. 5 aequalis κ.: eu cet. nos FPO; nos minus A; nos non minus codd. mutili interpolati e.g. cod. vctus Car. Stephani (et 'facilius enim post nos illud non intercidere potuit, quam in A illud minus nescio quo pacto interpolari'). nos nimirum Manutius (st). 7 ait om. A. 8 aut om. A. ut sibi ipse (sc. visus non est) Bake, idem habet Erl. sibi: tibi A. tibi numquam κ cum cod. Vit. 9 nunquam OH.

Brutus in rhetoric, as appears from this passage and Brut. 333 'nam quid te exercuit Pammenes vir longe eloquentissimus Graeciae?' Seneca contr. i 4 § 7 'Pammenes ex bonis (corr. Faber novis) declamatoribus'.

Athensia, 1 Acad. 12 (Brutus) 'Aristum Athenis audivist aliquamdiu, cuius tu (sc. Varro) fratrem Antiochum'.

sed ille etc. The oratorical pre-eminence of Dem. rests upon the greatness of his predecessors and was rendered still more conspicuous by that of his contemporaries (hence nam). Whereas Cicero's predecessors could, at best, only be regarded as imperfect models, and he was obliged by his own efforts to make a way to the highest point—the mastery over all the three genera and their proper blending one with another (Piderit).

mortum fecisseus, II Verr. iii 42 'magnum te fecisse arbitrare', ad Quint. fr. i 2 § 7 'valde magnum facis', Varro L. L. vi 39 and Hor. Sat. i 10, 20 'at magnam facit'. These passages are sufficient to defend the text against the conjecture of Keiz, magni fuisseus; which is besides too arrogant for the context. ait Ant. 18. auditus...erat, at the time of his writing.

§ 106. Crassus, 19. Cotta (Gaius Aurelius), 132, born about b.c. 130, almost exactly contemporary with Sulpicius (de Or. iii 31 'duo prope aequales'), to whom he presents a complete contrast both in character and in oratorical style. 'His disposition was that of a calm and somewhat unsympathetic nature, in which intellect was entirely predominant; and his oratorical power like that of his model, Antonius, lay chiefly in the inventio, his language being simple and unimpassioned. His speeches were free from all redundancy, impetuosity and affectation. While others, like Sulpicius, sought to sway the feelings of the court by powerful efforts and impassioned appeals, Cotta moulded the judicial decision by a calm and reasonable treatment of the subject, and plain but convincing arguments' (Piderit, index). His style, which belongs to the genus tenue, is thus sketched in Brut. 202 'inveniebat acute Cotta, dicebat pure ac solute; et ut ad infirmitatem laterum perscienter contentionem omnem remiserat, sic ad virium imbecilliatem dicendi accommodabat genus. nihil erat in eius oratione nisi sincerum, nihil nisi siccum atque sanum: illudque maximum, quod cum contentione orationis flectere animos iudicium vix possent nec omnino eo genere diceret, tractando tamen impellebat, ut idem facerent a se commoti quod a Sulpicio concitati; ib. 205, 207, 317; de Or. ii 98 'acutissimum et subtilissimum dicendi genus est consecutus', iii 31 'limatus et subtilis, rem explicans propriis aptisque verbis. haeret in causa semper et quid iudicii probandum sit cum acutissime vidit, omissis ceteris argumentis in eo mentem orationemque defigit'. He is one of the interlocutors in the de Natura Deorum and (with Sulpicius) in the de Or. (see esp. Wilkins' Introduct. p. 19 f.).

P. Sulpicius Rufus, 132, celebrated as tribunus plebis in 88. He is a representative of the genus Grande. Brut. 203, 'suii enim Sulpicius vel maxime omnium, quos quidem ego audiderim, grandis et,
nihil enim ample Cotta, nihil leniter Sulpicius, non multa graviter Hortensius; superiores magis ad omne genus apti, Crassum dico et Antonium. ieiunas igitur huius multiplicitis et aequabiliter in omnia genera fusae orationis auris civitatis accepi mus, easque nos primi, quicumque eramus et quantulumcumque dicebamus, ad huius generis [dicendi audiendi increpabilia studia convertimus. quantis illa clamoribus adolescetuli diximus [de supplicio parri- cidarum], quae nequaquam satis defervisse post aliquanto sentire

1 Cotta A, om. FPO. 3 aequaliter Schuetz (st). 4 fuse A. ensique nos

cidarum om. A (KJP); 'elicit or molestum emblema' Bake; retinent MOH cum FPO.

8 defervisse MOKPH cum FPO, defervisse]. fatis deperiisse A.

ut ita dicam, tragicus orator. vox cum magna tum suavis et splendida; gestus et motus corporis ita venustus, ut tamen ad forum, non ad scenaem institutus vide-

retur; incitata et volubilis nec ea redun-
dans tamen nec circumfluens oratio. Crassus hic volebat imitari; Cotta male-
bet Antonium: sed ab hoc vis abet
Antonii, Crassi ab illo lepos', ib. 182 f. 205; De Or. iii 31 'Sulpicius autem fortis-
tissimo quodam animi imputo, plenissima et maxima voce, summa contentione cor-
poris et dignitate motus, verborum quo-
que ea gravitate et copia est, ut unus ad dicendum instructissimis a natura esse
vedatur.' i 132 'ego enim neminem nec
tum corporis neque ipso habitu atque
forma aptiorem nec voce pleniorem aut
suaviorem mihi videor audisse': i 88 (see
Wilkins u. s. p. 17).

leniter...graviter. Brut. 164 'multa in illa oratione graviter, multa leniter'.

Q. Hortensius, 129, 132; born B.C. 114, consul in 69, died in the year 50
(Brut. 1), the first orator of his day until
he was surpassed by Cicero. He made the
Asianic style, in its two varieties, his
principal model (ib. 325); and, in the
present passage, he represents the gens medium. Brut. 301—4, esp. 303 'erat in
verborum splendore elegans, composi-
tione aptus, facultas copiosius; eaque erat
cum summo ingenio tum exercitationibus
maximis consecutus. rem complectebatur
memoriter, dividebat acute, nec praeter-
mittebat fere quidquam, nec esset in
causa aut ad confirmandum aut ad refel-
endum. vox canora et suavis: motus et
gestus etiam plus artis habebat, quam
erat oratori satis'; ib. 189, 190, 228, 317—
326. Introd. p. xlii.

ieiunas...orationis, lit. 'hungry in
respect of', 'meagrely supplied with'

ieiunus is very rarely construed with a
'gen. of the thing lacking', but it here
follows the analogy of words like inops, eg-
nus, vacuus, sitiens. Justinus xxxviii 6 ad
fin. *onmene illum populum (the Romans)
luporum animos, inexpelibles sanguinis
atque imperii, divitiamurque avidos ac
ieiunos habere'. The corresponding subst.
is similarly used de Or. ii 10 'propert
eorum, qui de dicendi ratione disputarunt,
ieuniatem (= inopiam) bonarum artium'.

aequabiliter...fusae, 126 init., de Or.
iii 96 'id (embellishment) non debet esse
fusum aequabiliter per omnem oratio-

quicumque eramus, 12 quicumque sim.
quantulumcumque, for the word cf.
de Or. i 135 ii 97; for the sense, the
studiously modest exordium of the pro
Archia.

§ 107. clamoribus, a neutral term like
θυγμος, here 'applause', as in 111, 214.

adulescentuli. It was at the age of 26,
in B.C. 80, that he delivered the speech
pro Q. Roscio Amerino, from § 72 of which
the following highly wrought passage is
quoted (Forsyth's Cicero pp. 25—30).

[de supplicio parricidarum] Digest
xlviii 9, 9 'poena paricidii more maiorum
haec institutae est, ut paricida virgis sanc-
guineis verberatus deinde culeo insuatur
('sown up in a sack') cum cane, gallo
gallinaceo, et vepera et simia, deinde in
mare profundum culeus iaciatur'; Juvenal
viii 214 (with Mayor's note). On the

derivation and spelling of parcida see
Wordsworth's Fragments and Specimens of
Early Latin, p. 391 or Clark's Early
Roman Law § 7.

defervisse, a metaphor from the fer-
menting of new wine. In the Brutus
(287—8) we have an elaborate comparison
between the different degrees of develop-
CICERONIS [XXX 107—

cœpimus; quid enim tam commune quam spiritus vivis, terra
mortuis, mare fluctuans ibus, litus eictis? ita vivunt, dum possunt,
ut ducere animam de caelo non queant; ita moriuntur, ut eorum
ossa terra non tangat; ita iactantur fluctus, ut numquam ab-
luantur; ita postremo eiciuntur, ut ne ad saxa quidem mortui
conquiescant, et quae sequuntur. sunt enim omnia sicut adu-
lescentis non tam re et maturitate quam spe et exspectatione
laudati. ab hac indole iam illa matura: ‘uxor generi, noverca
108 filii, filiae paelex.’ nec vero hic erat unus ardos in nobis, ut hoc

1 vivis: ut bis A sed in margine corr.
2 fluctuans ibus orat. Roscianae codd.,
fluctibus EPO, fluctuans ibus A.
3 non om. A. 4 tam iactant A.
nunquam o. alluantur A et MPO (MOB), alluantur F, Klotz, KS (Halmius
plerique. 5 secuntur A. sicut: sic A. 6 laudata A. hac iam A.
etiam illa consi. P. 9 filio filia A.
palex H et st cum A et F; pellix MOKP
cum MPO.

ment in oratory and the successive stages by which wine reaches its maturity; esp.
§ 288 ‘novam istam quasi de musto ac
cacervidam orationem fugiendum’. It
was after his successful defence of Q. Ros-
cius Amerinus that Cicero in B.C. 79 left
Rome for two years, to recruit himself by
travel and to complete his rhetorical
studies at Rhodes and elsewhere; on his
return at the age of 30, the youthful fault
of an over-redundant and florid style had
been materially corrected, ‘contentio
nimia vocis resederat et quasi defferoerat
oratio’ (ib. 316 q. v.). Quint. xii 6 § 4,
after quoting the same passage of the
pro Rocio, adds: ‘qua cum sex et vi-
ginti natus annos summis audientium
clamoribus dixerit, deffervisse tempore et
annis liquata, iam senior idem fatetur’
(where a negative term nequaquam or non
satis appears to have fallen out before
defferuisse); ib. ii 4 § 9 ‘mihi ne maturitas
quidem ipsa festinet, nec musta in lacu
statim austera sint; sic et annos ferent et
vetustate proficient’; Plin. Ep. ix 16
‘devehemus pro novo musto novos versi-
culos tibi, quos ut primum videbuntur
defferuisse mittemus.’—Similarly Ma-
caulay, in republishing his Essays, con-
fesses that ‘even the criticism of Milton,
which was written when the author was
fresh from College and which contains
scarcely a paragraph such as his matured
judgment approves, still remains
over-loaded with gaudy and ungraceful
ornament’.

Kayser edits defferuisse in pro Cael.
43 and defferberint and erfferuisse ib. 77; but defferuisse in pro Cluent. 108 and in
the present passage. Corssen, Aussprache
i 126; and Roby § 76.

‘quid enim...conquiescunt’. ‘What
boon so universal as air to the living,
earth to the dead, the sea to the wave-
tost, the shore to the ship-wrecked? Such
is their life while they survive, that they
cannot breathe the breath of heaven;
such their death, that earth lays no finger
on their bones; they are lost by the
waves, which cannot wash away their
guilt; they are at length cast out upon the
shore, against whose rocks they rest not
even in death’. abluantur ‘purified’ is
supported by the previous context ‘ne
cum delati essent in mare, ipsum polli-
erent, quo cetera quae violata sunt ex-
piari putantur’. alluantur ‘lapped by
the waves’, appears less appropriate
here; alluere in its literal sense is gener-
ally used of water washing the walls of a
town.

non tam re...quam spe. All these are
characteristic of youth,—youth that ‘wins
praise for hopeful promise rather than for
ripe performance’. Cic. apud Servium
ad Aen. vi 877 ‘causa difficilis laudare
puerum, non enim res laudanda sed spe
est’.

ab hac indole. scilicet exorta sunt.
To the same native exuberance is due a
passage from a far later speech, which
Cic. delivered fourteen years after, at the
age of 40. ’A plea’, says Piderit, ‘in
justification of language which Cicero’s
critics may well have found fault with,
as too bombastic’.

‘uxor...paelex’. Pro Cluentio 199: Sas-
sia, the mother of Cluentius, ‘etiam nomina
modo omnia diceremus; ipsa enim illa [pro Roscio] iuvenilis redundantia multa habet attenuata, quaedam etiam paulo hilariora, ut pro Habito, pro Cornelio compluresque aliae; nemo enim orator tam multa ne in Graeco quidem otio scripsit, quam multa sunt nostra, eaque hanc ipsam habent, quam probò, varie-XXXI tatem. An ego Homero, Ennio, reliquis poetis et maxime tragicis concederem, ut ne omnibus locis eadem contentione uterentur crebroque mutarent, non numquam etiam ad cotidianum genus sermonis accederent: ipse numquam ab illa acerrima contentione discenderem? sed quid poétas divino ingenio profero? histriones

1 pro Roscio, 'quam temperata esset illa iuvenilis redundantia in orationibus pro Avito, pro Cornelio, et in compluribus aliis, intelligi non poterat ex oratione pro Roscio' Bake, scel. KHSI, om. JF. ipsa enim illa (sc. oratio) pro Roscio in iuvenili redundantia multa habet coni. Schütz; ipsa enim illa pro Roscio ex iuvenili redundantia multa habet coni. H coll. Quint. xii 1 § 20. 5 ut (MOKPHS) vel et coni. Laminus: ut FPA et A. Arabi ko cum codd., Avito MOR (cf. § 123). 5 eaque om. F, verbis nemo—nostra in parenthesin positis, eaque sunt A, 6 et om. A. maximis FPA. 10 discenderem F. Inter sed et quid addit A non in marginem sed sub finem versus 6, quod Heerdegenio corrupturn videtur ex ei (sc. enim). In eodem compendio ego latere suspicatur Reid.

necessitudinem, non solum naturae [nomen et]iura mutavit. After an intrigue with the husband of her own daughter, she caused him to divorce his wife, and married him herself, thus becoming 'the wife of her own son-in-law' after having been 'the rival of her own daughter'. She afterwards caused her own son, Cletus, to be charged by her step-son with having poisoned her third husband Oppianicus, thus proving in her unnatural conduct a 'step-dame to her very son'.

§ 108. iuvenilis redundantia. De Or. ii 88 (of the youthful Sulpicius) 'verbis efferevsectibus et paulo nimium redundantibus, quod erat aetas'. Brut. 316 (Molo) 'dedit operam...ut nimirum redundantes nos et superfluentes iuveniles quadam dicendi impunitate et licentia reprimeter et quasi extra ripas diffusae coerceret'. Quint. xii 1 § 20 'se ipse multa ex illa iuvenilis abundantia coeruisse testatur'. attenuata, 'subduete', treated in the plain style of the irum genus. hilariora, 'more genial' (the opposite of graviores), and corresponding to the suavitas of the genus medium whose object is delectare and conciliare. De Or. ii 236 'ipsa hilaritas benevolentiam conciliat'.

nemo...orator. De Or. ii 122 'neminem (=nullum) esse oratorem' 191 'neminem scriptorem', Tus. Disp. v 63 'neminem...poetam'. For the sense, cf. de

Fin. i 11 'et scripta multa sunt, sic ut plura nemini e nostris, et scribentur fortasse plura, si vita supporet.'

in Graeco...otto. The proverbial pleasure of Greek philosophers and rhetoricians, in contrast to the busy life of the Roman statesman; de Or. i 22 'Graecos homines non solum ingenio et doctrina sed etiam otio studiisque abundantes', ib. 102 'Graeculo otioso', iii 57.

§ 109. an. Roby § 225; Reid on Arch. 17. The long interrogative sentence Homero...accedereint is followed by the coordinate interrogation ipse...discedereint. The sharp contrast thus produced by mere juxtaposition without any expressed grammatical connective is illustrated in Roby § 1027 by Tusc. Disp. ii 17 § 39 'ergo haec veteranus miles facere poterit, doctus vir sapiensque non poterit?' Cf. supra. 31 and the end of this §. In Greek the two sentences would have been clearly marked off by the use of μεν and ὅτι. ut ne, Roby § 1638.

mutarent sc. genus dicendi. contentione 95.

histriones 74. The reference is doubtless to Q. Roscius and Aesopus, famous as actors of comedy and tragedy respectively, Quint. xi 1 § 111 'Roscius citator, Aesopus gravior fuit, quod ille comedias, hic tragoidias egit'. Roscius was very successful as a tragedian also (de Or. i ad fin.).

8—2
eos vidimus, quibus nihil posset in suo genere esse praestantis,
qui non solum in dissimilimis personis satis faciebant, cum
tamen in suis versarentur, sed et comoedum in tragoedii et
tragoedum in comoeidii admodum placere vidimus: ego non
elaborem? cum dico me, te, Brute, dico; nam in me quidem iam
pridem effectum est, quod futurum fuit. tu autem eodem modo
omnis causas ages? aut aliquod causarum genus repudiabis? aut
in eisdem causis perpetuum et eundem spiritum sine ulla com-
mutatione obtinebis? Demosthenes quidem, cuius nuper inter
imagines tuas ac tuorum, quod eum, credo, amares, cum ad te
in Tusulanum venisset, imaginem ex aere vidi, nihil Lysiae

§ 110. perpetuum...obtinebis? 'will
you maintain throughout, the same un-
broken energy, the same unabated ardour,
without any variation of style?' spiritum,
'animated tone', 'fire' (130); 'vim di-
cendi contentionemque quae ex ingenii
quodam vigore et inbousias nascitur' (I. C. T. Erneste, lex. techn.). Quint. x
1 § 44 'elatior ingenii vis et magis consi-
tata et plena spiritus' (of the genus granda),
ib. 104 'elatum spiritum et audaces sen-
tentias'(of Cremutius). Dion. Hal. Thuc. 23
τὸ ἐρωμένον καὶ ἐναγώνιον πνεῦμα,
id. Dem. 22 ad fin., Lucian Enc. Dem. 14
σφοδρὸς τῷ πνεύματι...τοιχίωτοι δὲ
ἐναλαγαῖς σχημάτων.

imagines tuas, complimentary statues
and busts of Brutus, presented by the
gratitude of provincial and municipal au-
torities. Some of the most noted
representations of Brutus are well described
in the following extract from M. Gaston
Boissier's Ciceron et ses Amis, p. 327:
On a pu voir au musée Campana une
statue très-cjurieuse de Brutus. L'artiste
qui l'a faite n'a point cherché à idéaliser
son modèle, et il semble n'avoir aspiré
qu'à une réalité vulgaire; mais on y
reconnaît bien Brutus. A ce front bas, à
ces os de la face accusés avec tant de
lourdeur, on devine un esprit étroit et
une âme entêtée. La figure a un air fiévreux et malade; elle est à la fois jeune
et vieille, comme il arrive à ceux qui
n'ont pas eu de jeunesse. On y sent
surtout une tristesse étrange, celle d'un
homme accablé sous le poids d'une destinée
grande et fatale. Dans le beau buste de
Brutus conservé au musée du Capitole, la

§§ 110f. Illustrations from Demosthenes.
tuorum, the imagines maiorum. At
the funeral of the sister of Brutus and wife
of Cassius, among the clarissimarum fo-
miliarum imagines, those of Cassius and
Brutus were conspicuous by their absence,
'praefulgebant eo ipso quod effigies
eorum non visebantur' (Tac. Ann. iii 76).
quod...amares dependent on vidit (sc.
a te postum). The tense indicates that
Cicero is reporting his impressions at the
time of his visit.

Tusulanum Brut. 300 (Cic. addressing
Brutus) 'in Cumano aut in Tusulanu...
quoniam utroque in loco vicini sumus'.
imaginem ex aere. A bronze bust, or
statue, of Dem. The most celebrated
statue of the orator now extant is that in
the Braccio nuovo of the Vatican Museum,
no. 62, well described in Stahr's Torso t
subtilitate cedit, nihil argutiis et acumine Hyperidi, nihil levitate Aeschni et splendore verborum. multae sunt eius totae orationes 111 subtiles, ut contra Leptinem; multae totae graves, ut quaedam

1 subtilitate AP, subtilitate P. acumini FPO. Hyperidi FP, Hyperidis FM, Hyperichis O. lenitate PO. 2 et totae FPO.

592. A cast of this statue may be seen in the Cambridge Museum of Classical Archaeology, as well as in the Museum of Casts, South Kensington. An autotype copy of the former is given opposite p. xxviii.

A fairly exact replica of this is in the possession of Lord Sackville at Knole Park, Sevenoaks (engraven in Trans. of Royal Soc. of Lit. 1853 iv 384); and it has been generally supposed that both of them are copies, in marble, of the bronze statue by Polyekutos erected at Athens in 280 B.C. In the original the hands were folded (βοσκε δε τωι δακτύλωις συνέχεις δε' ἀκλήλων Plut. Dem. 30), whereas in the above copies they hold a scroll, an alteration which (as suggested by Michaelis) may have been made at a time when Dem. had come to be admired wholly or mainly for his literary fame (Overbeck Gesch. d. Gr. Plastik ii 85; Michaelis, Ancient Marbles in Brit. Museum p. 417 ff.). Several busts of the orator are figured and described in Visconti's Iconographie Grecque i 346–359; and in Schroeder's Abbildungen von Dem. There is also a fine head of Dem. in the Royal Gardens at Athens.

His furrowed brow, knitted eyebrows, closely pressed lips, we feel confident, show us the noble patriot as he appeared to the Athenians daily, and make us regret that the surviving head is so fragmentary (Mrs Murray Mitchell in The Century, May, 1882, p. 85-6, and in her Hist. of Ancient Sculpture p. 547 f.): there is a cast in the Cambridge Museum (325). It is interesting to note that the statue in the Vatican was found at Tusculum where it doubtless once belonged to some Roman admirer of Dem. who, like Brutus, had a villa at that place.

Among the Romans, just as their taste for travel was mainly directed to the visiting of places interesting for their historical or legendary associations, and was seldom prompted by a love of the beauties of nature; so their taste for works of sculpture was not inspired by a love of art for its own sake but rather by the associations called up by the subject represented by it. It is to this feeling that we must attribute their fondness for embel-lishing their villas with sculptured portraits of historical and literary celebrities.

subtilitas, characteristic of Lyssias (Brut. 35, Quint. i 1 § 78); acumen, of Hyperides (id. § 77 'acutus H.' and de Or. iii 28 'suavitatem Isocrates, subtilitatem Lyssias, acumen Hyperidis, sonitum Aeschines, vim Demosthenes habuit'); levitate, leuiptri. splendore v. (153–4); Dem. Or. 19 (of Aesch.) § 133 σεμινολογος, ib. 255 σεμινολογη. The style of Aesch. is thus characterized in Dion. Hal. ἄρχαλων κρίσις v 5, ὁ δ' Α. ἀνομώτερος μὲν τοῦ Δημ., ἐν δὲ τῇ λέξει ἑκλογή ποιμήν ἰδία καὶ δεινός· καὶ οὐ πάνω μὲν ἔντεχνος, τῇ δὲ παρὰ τῆς φύσεως εὐχερεία κεχορηγημένος· καὶ σφόδρα ἔναρξίς καὶ βαρός καὶ αὐξητικός καὶ πικρός, καὶ ἢδη μὲν αὐτόθεν ἐντυσάθη, σφοδρός δ' ἐξετασθεῖ (for other criticisms, see Blass Att. Ber. iii 161–6). Introd. p. xxx f.

§ 111. contra Leptinem, delivered B.C. 354 on behalf of Ctesippus, son of Chabrias, in opposition to the law proposed by Leptines whereby all immunities from public burdenses were to be rescinded and made illegal for the future. Dion. Hal. ad Ammæum i 4 ὁ περὶ τῶν ἀτελείων λόγων, χαρακτησάτον ἀπαντῶν τῶν λόγων καὶ γράφωσατο (Ar. Rhet. iii 12 § 2 ἄντι δὲ λέξις γραφήν ἡ ἀκριβοτάτη, Demettr. § 193 γραφήν δὲ λέξις ἡ εὐάρστως). Elsewhere, however, de Dem. 14, he quotes a passage from the 'Leptines', § 68 f. as an instance of the μέσος χαρακτήρ, and, after stating that a resemblance to the style of Lyssias may be observed in 'many parts of the public speeches', he adds that the speech ὑπὲρ Ἀλόουσον Or. vii (which, however, must be ascribed to Hesegippus, ib. 13) δέστι ἐστιν ἀκριβής καὶ λεπτός καὶ λυγυρικός χαρακτῆρα ἐκμεκαναι εἰς νυχυα (expressit ad usum).

totae graves. This characteristic holds good of all the four speeches generally known as the Philippics (Or. iv, vi, ix and x) whatever view may be taken of the authorship of the last of the four; but Dionysius reckons as many as twelve under that title, including even the speech πρὸς τὴν ἐνασταλίν τοῦ Φιλίππου Or. xi, which is more in the style of Isocrates...
Philippicae; multae variae, ut contra Aeschinem falsae legationis, ut contra eundem pro se in causa Ctesiphontis. iam illud medium quotiens volt adripit et a gravissimo discedens eo potissimum delabitur: clamores tamen tum movet et tum in dicendo plurimum efficit, cum gravitatis locis utitur. sed ab hoc parum per abeamus, quandoquidem de genere, non de homine quaerimus. rei potius, id est, eloquentiae, vim et naturam explicemus. illud tamen, quod iam ante diximus, meminerimus, nihil nos praeципiendo causa esse dicturos atque ita potius acturos, ut existimatores videamur loqui, non magistri; in quo tamen longius progradimur, quod videmus non te haec solum esse lecturam, qui

1 Aeschinem A. 2 se in add. Jahn (KP). Ctesiphontis A et (C in rasura) O. 3 volk x: vult moiph. adripit KP1: arr. ceteri. gra-
vissimis A. descendens coni. Schuetz (st). Friedrich. 5 gravitati aptis locis Reid. 8 nos superscrito non A. 9 ita: id conicit Reid. 10 existimatione (non existimatoris) A. magisterio A. 11 saepe progreditur A (MOXH): progreditur FPO (MOX KP). saepe progrediendum fortasse recte Stangl.

and is generally regarded as spurious. If, as is probable, Cicero followed the same traditional reckoning as that which was adopted soon afterwards by Dionysius, we can readily understand his limitation 'quaedam Philippicae'. This conjecture is confirmed by the letter to Atticus (11 i § 3) in which he mentions the Philippics of Dem. side by side with his own proposed collection of orationes consularis which it appears are exactly twelve in number.

variae: similarly Dionys. Dem. 14 quotes as an example of the μεσος χαράκτηρ the passage on the slavery of Athens, in de fals. locg. § 258 δε μη γε—δειμον (Blass Att. Ber. III 321), and in the same chapter he ascribes to the oration on the Crown καλλιστη καὶ μετρωτατη κατα-
skevη λέξεως. The variety of style in the latter has already been noticed in § 26.

corona Aeschinem. The speech κατ' Alovion pedi της παραπροφησιας belonging to b.c. 344, charging Aeschines with cor-
rupt conduct in the discharge of his duties as one of the ambassadors sent to Philip in April 345.

falsae legationis. The use of the gen. corresponds exactly to the form of the title given in Plut. Dem. 15 δ κατ' Alov.
tης παραπροφησιας (without peri). For the gen. = de with abl., cf. de Nat. Deor. i 29 'Empedocles multa alia peccans in deorum opinione turpissime labitur', 11 Verr. iii 121 'coniecturam totius provinciae', ib. 106 'sed mihi Aetnensis brevis est ratio', pro Caec. 9 'iuris dubitatio'.

For more exx. see Draeger, Hist. Syntax § 203. Cf. 46 universi generis orationem. Ctesiphontis, 26, 133, the oration ον har 
Κησιβωτος περι του στεφανου, delivered in 350 in defence of Ctesiphon who after the battle of Chaeronea (338) had pro-
posed that the services of Dem. to his country should be rewarded by the public presentation of a golden crown; a pro-
posal which was attacked by Aeschines on technical and other grounds. P. xxvi. delabitur, 'descends'. A gradual and almost imperceptible movement is here, as often, expressed by a metaphor from the gliding of a stream; de Or. iii 125, de Am. 76, ad Quint. fr. i § 18 'ad praeципiendo rationem delapsa est oratio mea' (Nagelsbach Stil. § 132. 1).

gravitatis locis, 'the topics' (§ 47) of the grand style', de Inv. ii 49, de Or. ii 248 'ex eisdem locis etiam graves sententias posse duci'.

§ 112. ante, 43. existimationes, 'critics' here contrasted with magistri, just as in 117 index is with doctor. Brut. 146 'magis existimatur metuendus quam admirandus orator', 200 'intelligens dicendi existimatus non assidens et attente audiens, sed uno conspectu et praeteriens de oratore saepè iudicatur', 523 'huius generis accerriorno existimatore', 320 'existi-

mator doctus et intelligens', 92 'si in existimamantur arbitrium sua scripta non venerint', 239 'elegans in dicendo, in existimando admodum prudens', ib. 82, 122.
ea multo quam nos, qui quasi docere videamur, habeas notiora; sed hunc librum, etiamsi minus nostra commendatione, tuo tamen nomine divulgari necesse est.

Esse igitur perfecte eloquentis puto non eam solum faculta-

\[ \text{XXXII} \]

5 tem habere, quae sit eius propria, fuse lateque dicendi, sed etiam vicinam eius atque finitimam dialecticorum scientiam adsumere, quamquam alii videtur oratio esse, alii disputatio, nec idem loqui esse quod dicere; ac tamen utrumque in disserendo est: disputandi ratio et loquendi dialecticorum sit, oratorum autem 10 dicendi et ornandi. Zeno quidem ille, a quo disciplina Stoicorum est, manu demonstrare solebat quid inter has artis interesser:

\[ \text{I quasi docere FPO, ea docere A. videamur FPO (MOK} \text{F): videmur A (HST).} \]
\[ \text{3 divulgari K: divulgari MOPHST cum A. necesse esse div. Lambinus. div. necesse esse cons. Ernesti.} \]
\[ \text{4 solum FPO; tam A, tantum Gv (St).} \]
\[ \text{etiam FPO, eam A.} \]
\[ \text{6 vicinam—scientiam om. A. atque MOK} \text{F: ac Lambinus, et H cum FPO (e silentio) et Vit. adsumere KPH: ass. ceteri.} \]
\[ \text{8 ac tamen F et A, quod probaverant Bake et Madvig de Fin. iii 15 § 48 p. 429 (Klotz, KPH): attamen PO (Mo).} \]
\[ \text{9 sit FPO et A (MOPPIPH): secl. Beier, Bake (k): est G, qui putabat e scriptura dialecticorum sit (St).} \]
\[ \text{10 ornandi cum codd. MOK} \text{H: ornandi Jahn (b).} \]
\[ \text{II artis K: =sc. ceteri.} \]

\[ \text{sed...divulgari, in contrast to te solum. This treatise, says Cicero, must necessarily obtain a wide circulation, more because it is dedicated to you than because it commends itself as written by me.} \]
\[ \text{§§ 113—121. The perfect orator must be equipped with a knowledge of the subject-matter of (1) philosophy in its several branches of dialectics (113—7), ethics (118) and physics (119); (2) jurisprudence and history (120); and (3) the theory of rhetoric (111).} \]
\[ \text{fus, 66. vicinam atque finitimam.} \]

The latter is the stronger word of the two, 'the neighbouring, ay indeed border-province of dialectic'. The dialectici are those philosophers who paid special attention to logic (\( \text{διαλεκτική} \)).

\[ \text{quamquam. This parenthesis explains how far the province of logic can justly be regarded as bordering on that of oratory proper. For although the subject with the exposition of which he is more especially concerned,—the oratio perpetua or the dicere oratoris—seems in its strictly special character to be severed from dialectical discussion and from a formally logical expression of thought (the disputatio or the \( \text{loqui dialectici} \); yet, notwithstanding, they have a point of contact in that evolution of thought, common to the philosopher and the orator, which is properly termed disserere. But, at the same time, the undeniable distinction between the two must not be obliterated; both must maintain their strictly distinctive character (Fiderit).} \]
\[ \text{loqui, in the special sense of dialectic: \( \text{loqui =διαλέγεσθαι} \), contrasted with dicere as in § 114 init. Reid compares Fronto ed. Naber p. 146 'hoc indicat loqui te quam eloqui malle'. in disserendo...Brut. 118 'ut omnes fere Stoici prudentissimi in disserendo sint...idem traduxerunt a disputando ad dicendum inopes reperiantur'; de Or. i. 9.—On dialectic in the higher sense of the term, see the note in Thomson's Laws of Thought, p. 57. dialecticorum...oratorum. Acad. i 5 praecceptis dialecticorum et oratorum etiam'. \]

\[ \text{Zeno, of Cittium in the island of Cyprus, the famous founder of the Stoic school; lived circa 350 to 260 B.C. (Zeller's Stoics, &c. p. 37 ff. of English ed.). Ile, etc. either to distinguish him from others of the name (Fiderit), or, more probably, simply as a tribute to his fame. a quo, de Fin. iv 7 'et Zeno et qui ab eo sunt', pro Murena 63 (in contrast to the Stoics) 'nostri illi a Platone et Aristotele' (ol dvo...); Quint. iv 2 § 31 'plerique scriptores, maxime qui sunt ab Isocrates'.} \]
\[ \text{manu. Sextus Empiricus adversus mathematicos ii 7 Zénon o Kattios érontheis, διώ διαφέρει διαλεκτική ῥητορική, συστηθε-} \]
\[ \text{ψα την χειρα και πάλιν ἔξαλλος ἔφη, τούτω κατά μήν τὴν συστηθή τὸ στρογ-} \]
\[ \text{γήλον καὶ βραχύ τὴ διαλεκτικής τάττων ἱδίωμα, διά δὲ τῆς ἔξαλλους τῶν δακτύ-} \]
CICERONIS

nam cum compresserat digitos pugnumque fecerat, dialecticam
aiebat eius modi esse, cum autem diduxerat et manum dilata-
verat, palmae illius similem eloquentiam esse dicebat, atque
etiam ante hunc Aristoteles principio artis rhetoricae dicit illam
artem quasi ex altera parte respondere dialecticae, ut hoc vide-
licet different inter se, quod haec ratio dicendi latior sit, illa
loquendi contractor. volo igitur huic summo omnem, quae ad
dicendum trahi possit, loquendi rationem esse notam; quae
quidem res, quod te his artibus eruditum minime fallit, duplicem
habuit docendi viam; nam et ipse Aristoteles tradidit praeccepta
plurima dixerunt et postea qui dialectici dicitur spinosirosa
multa pepererunt. ergo eum censeo, qui eloquentiae laude

2 deduxerat A. 7 summo secl. Bake (k).
(traedi ed. Ven. et Ern.). 8 posset FP.
12 ergo FP (MOKIP): ego A (HST).

λον τό πλατό τής ῥητορικής δυνάμεως
αισθήμαως. De Fin. ii 17 'rhetorice,
inquam, nos mavis quam dialectice dis-
putare. quasi vero, inquit, perpetua
oratio rhetorum solum, non etiam philo-
sophorum sit. Zenonis est, inquam, hoc
Stoici, omnem vim loquendi (ut iam ante
Aristoteles) in duas tributam esse partes;
rhetoricam palmae, dialecticam pugni si-
milim esse dicebat, quod latius loque-
rentur rhetores, dialectici autem compres-
sius' (Brut. 120). Quint. ii 20 § 7 'cum
duo sint generat orationis, altera
perpetua, quae rhetorice dicitur, altera
concisa, quae
dialectica, quas quidem Zeno adeo con-
fiuxit, ut hanc compressae in pugnum
manus, illum explicatiae diceret similem,
etiam disputatrix virtus erit'. Acad. ii
145 'at scire negatis quemquam rem
ullam nisi sapientem; et hoc quidem
Zeno gestu conficiabat. nam cum extensis
digitis adversam manum ostenderat, vi-
sum, inquiebat, huiusmodi est; deinde
cum paulum digitos contraxerat, ad
ensisius huiusmodi; tum cum plano compresserat
pugnumque fecerat, comprehensionem
(καταληψιν) illam esse dicebat; cum autem
laevam manum admovet et illum pug-
nunt parte vehementerque compresseret,
scientiam talem esse dicebat, cuius com-
potem nisi sapientem esse neminem'.
Isidorus, origines, i 23 'dialecticam et
rhetoricam Varro in novem disciplinarum
libris tali similitudine definitiv: dialectica
t et rhetoric quod in manu hominis
pugnis astrictus et palma distensa, illa
verba contrahens, ista distendi' (Pi-
derit's index). Cf. Zeller's Stoics p. 69,
and Reid on Acad. i. c.) It will be ob-
served that the comparison of the closed
and open hand is put to a different use in
Acad. ii 145 from that in the other
passages.

compresserat—fecerat, 'clenched his
fist'.
diduxerat, sc. digitos. palmae
illius, 'that open palm'.

§ 114. Aristoteles. Rhet. i 1 ἡ ῥη-
torική ἐστιν ἀντιστροφή (the counter-
part) τῇ διαλεκτικῇ (see Cope's note).
The same definition is ascribed to the
Stoics in SOPATER'S commentary on Her-
mogenes v 15 Walz.

quasi ex altera parte—The same ren-
dering of ἀντιστροφή is given in Acad.
i 33, with which cf. quasi contrarium in
de Or. ii 279 (Reid).

duplicem—viam, 'has been taught in
two different ways' namely (1) by Ari-
stolet, the founder of logic, in his Topica
and elsewhere, and (2) by the Stoics
(Zeller u. s. chap. v).

spinosiora, de Fin. iii 3 'Stoicorum
autem non ignoras quam sit subtile vel
spinosum potius disserendi genus'. Spi-
nosirosa is contrasted with ʿubderis in Tusc.
Disp. i 16. The Peripatetics 'spinas
partiendae et definiendi praetermittunt'
(lb. iv 9), and the Stoic Panæas, in con-
trast to others of the same school, 'nec
acerbitate sententiarum nec disserendi
spinas probavit' (de Fin. iv 79); Acad.
ii 114, de N. D. i 68, de Or. i 83, cf.
ii 158, iii 66. pepererunt, for the me-
phor, cf. 183 med., and verba parere,
de Fin. iii 3, and de Or. ii 146.

§ 115. censeo—esse = esse dehors; de
Leg. ii 26 'delubra esse in urlibus censeo',
Liv. ii 5 § 1, xlii 33 § 4, xlv 16 § 1, and
ducatur, non esse earum rerum omnino rudem, sed vel illa antiqua vel hac Chrysippi disciplina institutum; noverit primum vim, naturam, generare verborum et simplicium et copulatorum; deinde quot modis quidque dicatur; qua ratione verum falsumne sit iudicetur; quid efficiatur e quoque, quid cuique consequens sit quidque contrarium; cumque ambigue multa dicantur, quo modo quidque eorum dividi explanaririque oporteat. haec tenenda sunt oratori—saepe enim occurrunt—sed quia sua sponte squallidiora sunt, adhibendus erit in eis explicandis quidam orationis nitor.

2 institutus A. 4 falsum verum ne A. 5 e A. so FPO. quod cuique FPO. 6 quidque cod. Eur. et Manutius; quidque A, quodque FPO. dicantur A (Mokj): dicentur H et cum FPO (e silentio). 7 dividi: distinguere F. F. Neumann (zur Textkritik des Brutus und des Orator 1882 p. 10); utilicum ex planarius coll. 124 Reid. 8 quia Ern. M et H cum A: quo F, quod POM; quomani Jahn (Klotz, KP). 9 eis KJP (is o cum Eins.): his MH.

similarly with placet and sententia est (Nägelsbach Stil. § 98. 3. Madv. § 396 obs. 4). But, as Mr. Nixon suggests, it is not necessary to supply debere in such passages as the above, any more than in Hor. Ep. i 2, 9 ‘censest beli praedicere causam’ (‘votes for cutting off’). placet ire, he adds, requires no such supplement; it is in fact the simple object of censeo expressed barely, just as after statuere we have the simple present, not the future.

illa, sc. Aristotelis. Chrysippus of Soli in Cilicia (b. c. 280—207). He succeeded Cleanthes as the head of the Stoic school, and brought it to its highest development. Hence the saying εἶ μὴ γὰρ ἤν Χρύσιππος οὐκ ἄν ήν Στοικός (Diog. Laert. vii § 183), and the allusive description in Acad. ii 75 ‘qui fulcite potatur porticium Stoicorum’. Among his numerous works was an ‘art of rhetoric’ which Cicero severely criticises as so unpractical a character ‘ut si quis obmutescere consipierit, nihil aliud legere debeat’ (de Fin. iv 7); de Or. i. 50 ‘videmus eisdem de rebus ite sine quodam et exiliter, ut eum quem acutissimum ferunt Chrysippum disputasse’. Dion. Hal. de Comp. p. 31, c. 4 οὐτοῦ (Chr.) οὖτ’ ἄμεινον οὐδὲίς τά διαλεκτικὰ τέχνης ἑρμίσσωσεν, οὔτε χειρὶν ἀρμονίαν συναπήθεντα ἐξήγεοι λόγους τῶν ὀνομάτων καὶ δοζῆς ἀξιωθέντων (v. Zeller u. s. pp. 45—48).

primum, the theory of the meaning, nature, and the various kinds of words. vim, ‘force’, in the weaker sense of the term. simplicium, copulatorum, words by themselves contrasted with words in combination; part. or. 16 ‘prima vis est in simplicibus verbi, in coniunctis secunda’; 18 (‘ne generibus, numeris, temporibus, personis casibus perturbetur oratio’). nam ut in simplicibus verbi quod non est Latinum sic in coniunctis quod non est consequens vituperandum est’.

deinde, the theory of statements of opinion, including syntax; de Or. ii 158 ‘omne quod eloquimur sic, ut id aut esse dicamus aut non esse, et si simpliciter dictum sit, suscipiant dialectici, ut iudicent, verumne sit falsum, et si contructe sit elatum et adiuncta sint aliqua, iudicant, rectene adiuncta sint et verane summa sit unius cibus rationes’. (See Wilkins ad loc.)

quid efficiatur, ‘what deduction should be drawn’. This is subdivided in the two following clauses, ‘what is the consequent of each’ (§ 16) and ‘what its contrary’.

consequens, supra § 16: Tusc. Disp. v 21, 68, de Div. ii 150, de Leg. i 45, Brut. 152, de Off. ii 18, de Fin. iii 26, l’art. or. 7 (Reid on Acad. i 19).

ambiguus, de Or. ii 111 ‘ambiguum plura genera sunt, quae mihi videntur ei melius nosse, qui dialectici appellantur’; i 400. The orator is specially concerned in questions of ambiguity when interpreting legal definitions and the like, as in the pro Caecina, already referred to in § 102. ambiguus = ἀμφιβολός. Cf. Reid on Acad. ii 91.

dividus, e.g. by means of proper punctuation. sua sponte, ‘in themselves’ (lit. ‘of themselves’), without the intervention of external art (164, 175, 213).

squallidiora, ‘rather dull’. nitor, de
CICERONIS

Et quoniam in omnibus, quae ratione docentur et via, primum XXXIII constitutendum est quid quidque sit—nisi enim inter eos, qui discipetent, convenit quid sit illud, de quo ambigitur, nec recte disseri nec unquam ad exitum perveniri potest—explicanda est saepe verbis mens nostra de quaque re atque involutae rei notitia 5 definiendo aperienda est, si quidem est definitio oratio, quae quid sit id, de quo agitur, ostendit quam brevissime; tum, ut scis, explicato genere cuiusque rei videndum est quae sint eius generis sive formae sive partes, ut in eas tribuaturn omnis oratio. erit igitur haec facultas in eo, quem volumus esse eloquentem, ut de- 10 finire rem possit neque id faciat tam presse et anguste, quam in illis eruditissimis dispositionibus fieri solet, sed cum explanatius tum etiam uberius, et ad commune judicium popularemque intel- legentiam accommodatius; idemque etiam, cum res postulabit, genus universum in species certas, ut nulla neque praetermittatur 15 neque redundet, partietur ac dividet. quando autem id faciat aut quo modo, nihil ad hoc tempus, quoniam, ut supra dixi, iudicem esse me, non doctorem volo.


Fin. iv 5 'primum enim illa ipsa, quae subtiliter disserenda erant, poliite aptaque dixerunt, tum definientes, tum partientes, ut vestri etiam, vos (Stoics) squalidius, illorum (Peripatetics and Academics) vides quam nihil oratio; cf. horridus (16).

3116. ratione et via, 10. quid quidque sit, de Or. i 209; de Rep. i 24 § 38 'ut eius rei, de qua quaeritur, si nomen quod sit conveniat, explicetur quid declaretur eo nomine'. ambigutur, 121; de Or. ii 104—113. exitum, 'issue', 'result'; de Or. i 92.

involutae, 102. Tusc. Disp. iv 53 'quae enim istarum definitionum (of the Stoics) non aperit notionem nostram quam habemus omnes de fortitudine tectam atque involutam', notitia, 'notion', Acad. ii 30 'notitiae rerum quas Graeci tum involvas tum προδήσεις vocant'. Elsewhere he translates the same Greek terms by the commoner word notio (Top. 32). definitio, de Or. i 189 'est definitio rerum earum quae sunt eius rei propriae, quam definire volumus, brevis et circumscripta quaedam explicatio'.

tum, explained by the following abl.

abs. formae = species (etn); partes, 16, de Or. i 189 'partes sunt, quae generibus eis ex quibus manant, subiciuntur', ii 166 'et conjuncta quærumas et genera et partes generibus subiectas', Topica 7 § 31 'in divisione formae sunt quas Graeci etn vocant; nostri si qui haec forte tractant species appellant'. tributarum, 16. § 117. illis, referring especially to the Stoics. 

ad commune judicium, de Or. ii 159 'haec nostra (= oratoris) oratio multitudinis est auribus accommodanda', ib. 209. Tusc. Disp. ii 3 'orationes, quas nos multituidinis judicio probari volebamus (populu- laris est illa facultas, et effectus eloquentiae est audientium approbatio)'.

ut nulla—redundet, 'not one too few and not one too many'. For this metaphorical use of redundant, 'to be super- fluous', cf. de Nat. Deor. i 60 'tuus autem deus non digito uno redundat' (Nagels- bach, Stil. § 103 b).

nihil ad hoc tempus, de Or. ii 5, iii 66. supra, § 112; iudicem, a critic, Hor. A. P. 386 'si quid tamen olim Scripseris, in Maeci descendat iudicis aures'. The bor-
XXXIV 120]  ORATOR.

Nec vero dialecticis modo sit instructus, sed habeat omnis philosophiae notos ac tractatos locos; nihil enim de religione, nihil de morte, nihil de pietate, nihil de caritate patriae, nihil de bonis rebus aut malis, nihil de virtutibus aut vitiiis, nihil de officio, nihil de dolore, nihil de voluptate, nihil de perturbationibus animi et erroribus, quae saepe cadunt in causas, sed ieunius aguntur, nihil, inquam, sine ea scientia, quam dixi, graviter, XXXIV ample, copiose dici et explicari potest. de materia loquor orationis etiam nunc, non de ipso genere dicendi; volo enim prius habeat orator rem, de qua dicat, dignam auribus eruditis, quam cogitet quibus verbis quidque dicat aut quo modo; quem etiam, quo grandior sit et quodam modo excelsior, ut de Pericle dixi supra, ne physicorum quidem esse ignarum volo; omnia profecto, cum se a cælestibus rebus referet ad humanas, excelsius magnificientiusque et dicet et sentiet. cumque illa divina cognosc verit, nolo ignoret ne haec quidem humana: ius civile teneat,


rowed word criticus is comparatively rare in Latin, but is nevertheless found in ad Fam. ix 10, Hor. Ep. ii. 1, 51, Suet. Gram. 14, and Quint. ii 4. § 118. notos, theoretically known. trac tat, practically treated. locos, 122, cf. 46, de Or. i 69 ‘qua re hic locus de vita et moribus totus est oratoris percidendus’. de morte, de Or. i 67 ‘sin qua res inciderit, in qua de natura, de vita hominum, de cupiditatibus, de modo, de continentia, de dolore, de morte dicendum sit, forsan......cum Sex. Pompeio, erudito homine in philosophia communicari’. Paradox. pro. § 3 ‘Cato enim dumtaxat de magnitudine animi, de continentia, de morte, de omni laude virtutis, de dis immortalibus, de caritate patriae Stoicet dico...dicere’. The alternative reading de more obviously has nothing to do with ‘mores’, and can only refer to mos patris (Paradox. iv § 27), which, according to Top. 28, is a part of ius civile and not of philosophy (Orelli ed. 2).

perturbationibus, 128, Tusc. Disp. vi 10 ‘qua Graeci met hoy vocant, nobis perturbationes appellari magis placet quam morbos’, ib. §§ 34, 47; de Fin. iii 35. erroribus, de Or. ii 178 ‘plura multa homines iudicat odio aut amore...aut errore aut aliqua permotione mentis quam veritate’ etc., part. or. 38 ‘permotione cum aut oblivio aut error...permovit’.

§ 119. rem. Cf. Cato’s rule already quoted (§ 72), Hor. A. P. 311 ‘Verbaque provisam rem non invita sequentur’; de Or. ii 20, ii 146, i 125. eruditio, ‘cultivat’. supra, 15. physicorum, 16, 120. omnia, the study of the things of heaven will give his mind a loftier tone, so that when he turns to the things of earth all his language and his thoughts will acquire a fresh elevation and grandeur. The statement is somewhat exaggerated, but it appears unnecessary to alter the text.

§ 120. ne...quidem. Here (as in § 54) equivalent to ‘not...either’, less emphatic than ‘not even’. ‘I would not have him
CICERONIS [XXXIV 120—

quo egent causae forenses cotidie; quid est enim turpius quam legitimarum et civilium controversiarum patrocinia suscipere, cum sis legum et civilis iuris ignarus? cognoscat etiam rerum gestarum et memoriae veteris ordinem, maxime scilicet nostrae civilis, sed etiam imperiosorum populorum et regum illustrium; quem laborem nobis Attici nostri levavit labor, qui con-

i cotidie j. 5 etiam A, et FPO. inlustr. XII. 6 conservatis cum codd. MOJPHST: coaeervatis Gulielmius, observatis Matthiae, servatis Bake (K).

ignorant of these human subjects either'. Roby § 223—1 (b). Madv. § 457 init. Reid on Acad. i p. 93. tuis civilis teneat. The importance of legal knowledge to the orator is a favourite theme with Cicero. He makes Crassus illustrate it by several instances in de Or. i 166—184. In the part. orat. 100, he says of tuis civile: 'cuius scientia neglecta ab oratoribus pleisque nobis ad dicendum necessaria videtur'. Cicero himself in his youth was the pupil first of Q. Mucius Scaevola the Elder, and next of that accomplished jurist's cousin the Pontifex Maximus of the same name, iurisperitorum eloguentissimus (de Or. i 180, Brut. 145, 306, de Am. 1). In Brut. 150, Brutus says to Cicero: 'videris tandum iuris civilis scire voluisse quantum satis esset oratori'. Cic. afterwards began a work 'de iure civilii in artem redigendo': Quint. xii 3 § 10 'M. Tullius non modo inter agendum nunquam est destitutus scientia iuris, sed etiam componere aliqua de eo coeperat'; the whole of the chapter from which this is quoted, is on the topic necessarium iuris civilis oratoris scientiam.

turpius, de Or. i 184 'haec et horum similia iura suae civitatis ignominem... vagari...toto foro, præsidium clientibus... porrigitem atque tendentem, nonne in primis flagitiosum putandum est?' (ib. 173 'insignis est impudentiae'). legitimorum, (lawsuits) turning on the scope and interpretation of definite legal enactments, and especially on the conflict of laws; civilium, involving the private rights of citizens. The two divisions described by these epithets overlap one another, and are probably not intended to be exhaustive. There appears therefore to be no occasion for attempting to contrast them sharply with one another, as is done by Goller, who makes them correspond to causae publicae, and those in quibus de iure privorum discipatatur. The choice of the epithets has been apparently determined by the subsequent nouns legum and civilis iuris (de Or. i 18 'neque legum ac iuris civilis scientia neglecta est'), where the former is the wider, and the latter the narrower term. rerum gestarum. He must also know history with the chronological order of its events, and the continuity of its tradition. De Or. i 201 'monumenta rerum gestarum et vetustatis exempla oratori nota esse debere', ii 36 'historia vero testis temporum, lux veritatis, vita memoriae, magistra vitae, nuntia vetustatis, quae voce alia nisi oratoris immortalitati commendaturus'.

salicet... sed, de Fin. v 5 'inaniter scilicet, sed commovit tamen' (Mayor).

imperiosorum, 'dominant nations'; in this sense, the word is very rare in Cicero. It is probably borrowed from Ennius, from whom it is avowedly quoted elsewhere; de Rep. i 3 'urbes magnas atque imperiosas, ut appellant Ennius, viculis et castellis praeferendas puto'.

Attici... labor. The liber annalis of Atticus, which was dedicated to Cicero and owed its origin to his treatise de Republica, as is acknowledged by Atticus in the Brutus 19 'eis (sc. de r. p. libris) nos met ipsi ad veterum rerum nostrarum memoriam comprehendendam impuls atque incensi sumus'. ib. 14, it is described by Brutus as a book 'quo iste omnem rerum nostrarum memoriam breviter et ut mihi quidem visum est perdigilenter complexus est'; cf. de Fin. ii 67. The fullest account of it is that given by Cornelius Nepos, vit. Att. 18 'moris etiam maiorum summus imitator fuit antiquitatisque amator, quam adeo diligenter habuit cognitum, ut eam totam in eo volumine exposuerit, quo magistra tus ordinavit. nulla enim lex neque pax neque bellum neque res illustris est populi Romani, quae non in eo suo tempore sit notata, et quot difficilimum fuit, sic familiae originem subactuit, ut et ex eo clarorum virorum-propagines possimus cognoscere'.

servatis notatisque temporibus, nihil cum illustre praetermitteret, annorum septingentorum memoriam uno libro colligavit: nescire autem quid ante quam natus sis acciderit, id est semper esse puerum; quid enim est aetas hominis, nisi memoria rerum veterum cum superiorum aetate conexitur? commemoratio autem antiquitatis exemplorumque prolatio summa cum delectatione et auctoritatem orationi adfert et fidem.

Sic igitur instructus veniet ad causas, quorum habebit genera primum ipsa cognita. erit enim ei perspectum nihil ambigi posse, in quo non aut controversiam faciat aut verba: res aut de vero aut de recto aut de nomine; verba aut de ambiguo aut de contrario: nam si quando alius in sententia videtur esse, alius in

conservatis notatisque temporibus, 'with a strict observance and specification of dates', de Or. ii 329 'erit autem perspicua narratio, si ordine temporum conservato, si non interrupte narrabitur'. nihil cum — 'without, however, omitting any famous event'. septingentorum, B.C. 753—53.

semper esse puerum. Possibly a remisniscence of the passage in the Timaeus of Plato, in which the aged Egyptian priest says to Solon: "Ελληνες οὐ πάτερ ἔστε, γέρων ὃς ἦσαν τοίς...νυν ἔστε, εἰπεν τάς γωνίας πάντας" oedemae γάρ ευ αὐταίρε τέτε θα ἀρχαίαν ἀνοί παλαιάν δόταν oedem mē̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂&#x2026;
verbis, genus est quoddam ambigui, quod ex praeterito verbo fieri solet, in quo, quod est ambiguorum proprium, res duas significari videmus. cum tam pauca sint genera causarum, etiam argumentorum praecipua sunt: traditi sunt, e quibus ea ducuntur, duplices loci: uni et rebus ipsis, alteri adsumpti.

Tractatio igitur rerum efficit admirabilem orationem; nam ipsae quidem res in perfacili cognitione versantur: quid enim iam sequitur, quod quidem artis sit, nisi ordiri orationem, [in] quo aut potest esse nisi ex ambiguo controversia. nam illud ipsum, quod scriptum a sententia discrepat, genus quoddam habet ambigui; quod tum explicatur, cum ea verba, quae desunt, suggesta sunt; quibus additis defenditur sententiam scriptum per epiciam fusisse 'ex praeterito verbo', 'from some word being unexpressed'. This kind of ambiguity may in some cases be removed 'by supplying the words omitted', for such must be the meaning of the phrase 'referendis praeteritis verbis', which follows the passage just quoted, as is clear from the text here and from the context there: § 110 'verba quae desunt' and § 111 fin. 'cum idcirco aliquid ambigitur, quod aut verbum aut verba sint praetermissa'. in quo, 'in which case', not in quo verbo, but in quo generis ambiguus. res duas, de inv. ii 116 (quoted above).

§ 122. tam pauca genera. Only two (1) res and (2) verba, divided into three and two species respectively. Contrast with this, de Or. ii 117 'isti quidem qui docent, cum causas in plura genera secuerunt, singularis generibus argumentorum copiam sugerentur'. From the above reduction of the number of the genera causarum, arises a corresponding simplification of the theory of oratorical proof or η τοιχή, the disciplina inveniendo- dorum argumentorum (Top. § 2); and here, as elsewhere, we have to do with only the two leading divisions of proof,—the internal and the external' (Piderit).

traditi sunt, by the teachers of rhetoric from the time of Aristotle downwards. duplices. In Ar. Rhet. i 2 proofs are divided into πίστεως δέκα και ἑπτάχρονα (Cope's Introd. p. 150). Similarly the author of the Rhet. ad Alexandrum 7, εἰς δὲ δύο τρόπους τῶν πίστεων ἐγκνωσάται γάρ αἱ μὲν εἰς αὐτῶν τῶν λόγων καὶ τῶν πράξεων καὶ τῶν ἀνθρώπων, αὐτοὶ δὲ ἑκάτεροι τοῖς λεγομένοι καὶ τοῖς πράττομένοι. De Or. ii 163...'omne quod sumatur in oratione aut ad probandum aut ad refellendum aut ex sua sumi vi atque natura aut adsumi foris'; ib. §§ 164—173. Top. § 8 'ex eis locis in quibus argumenta inclusa sunt, aliis in eo ipso, de quo agitur haerent, aliis adsuntur extrinsecus', part. orat. 5 (fides sit) 'argumentis quae ducuntur ex locis aut in re ipsa insitis aut adsumptis'; Quint. v. (Cf. Volkmann Rhet. § 16, p. 136.)

§§ 122—133. On the formal treatment of the different parts of the speech (122—5); of θέουs and αὐρωπας (125—7); of θυσίαs and παῖδαs (128—133).

tractatio, emphatic. The facts themselves are easily ascertained; it is the way they are handled that wins admiration (§ 97). Similarly (as he proceeds to say) the details of the ordinary theory of rhetoric as to the successive parts of a speech are easy enough; it is the proper treatment of those parts that is difficile dictu.

versantur, a favourite verb with Cic., implying the element or sphere in which a person moves, the province or department to which a thing belongs. Instances of the various shades of meaning in which it is used are given in Nägelsbach Stil. § 109.

artis here used, like τέχνη, of the rhetorical art in particular. Among the earliest of the traditional precepts here referred to are those of Theodectes as preserved by the late rhetorician Lollianus (Rhetores Graeci vii p. 33 Walz): Εργον ἡ τρόπος, ὡς φύσις Θεοδεκτής, προοιμίασαθαι πρὸς εύνοιαν, δινηγασθαι πρὸς πιθανότητα, πιστωσαθαι πρὸς πειθώ, ἐπιλογίασαθαι πρὸς ὑγείαν ἡ ἤλεον (quoted by Jahn; cf. Volkmann Rhet. p. 88). De Or. i 143.
XXXV 122]  ORATOR.  127

conciaetur auditor aut erigatur aut paret se ad discendum; rem
breviter exponere et probabiliter et aperte, ut quid agatur intel-
legi possit; sua confirmare, adversaria evertere, eaque efficere
non perturbate, sed singulis argumentationibus ita concludendis,
ut efficacir quod sit consequens eis, quae sumentur ad quamque
rem confirmandam; post omnia perorationem inflammantem re-
stinguentemve concludere? has partis quem ad modum tractet
singulas, difficile dictu est hoc loco; nec enim semper tractantur
1 ad discendum A; adicendum F, ad dicendum PO.
3 quae FPO: atque A.
5 itis A (MOH), eis KYP: his FPO.
1 sumentur FPO, sunitur A, ‘fortasse
9 sumantur’ H.
6 perorationem A, per orationem FPO, peroratione cons. Halmi-
in P (Schenkl, st); perorationes animae cognecerat Schuetz.
7 partis KH: ‘et
ceteri.’
8 hoc loco post verba quoniam autem transponenda esse in notulis criticis
a coniectae P (J). 

tractantur A.

326—30 (narratio), 331 (argumentatio),
333 (peroratio).

ordiri. On the topics of the exordium, see de Or. ii 31—5, cf. Volkmann,
Rhet. § 12. conciliatur, Ar. Rhet. iii 14
§ 7 εἰδῶν ποίησαι (τὸν ἀκροατήν); the corresponding adj. is benevolent, ad Herenn.
i 6; de inv. i 20, Top. 97, part. orat. 28; Quint. iv i § 5 (Cope’s Intro. p. 340).
erigatur, ‘aroused’ (attentus); Acad. ii 10
‘cum ita esset exordius, ad audiendum animos exerzimur’; I I Verr. i 28 ‘quo tempore
aures induxerat animumque attendere?’ pro Sulla 33 ‘erigite mentes, auresque
vestras et me...dicentem attendite’, Brut.
230 ‘rectos intuentes judices ut aut
doceri de re idque etiam volto probare
videantur’, ib. 290, Macrob. Sat. i 3 § 1
‘paratos ad audium rectosque’. 
paret se ad discendum (docilis), closely
connected with the previous heading,
de Inv. i 23. Both are included in
Aristotle’s προεκτικός (l. c.).

rem...exponere, the narratio (de Or.
i. i 326—30), Dion. Hal. de Dem. 34
καὶ τὴς σαφείας (αφετέρω) καὶ τῆς συνομιλίας
(breviter) καὶ τοῦ πιθανοῦ (probabilitas)
χωρίων αὐτοφαίνεται ᾧ τεχνογέφα την
dημιουργ. De Inv. i 28 (narrationem)
...brevies...aperta...probabilis’; ad Herenn.i 9 § 14,
Quint iv 2 § 31 (narrationem) ‘plerique
scriptores, maxime qui sunt ab Iosecore,
volut esse lucidam, brevem, verisimilem,
neque enim refert, an pro lucida per-
spicuam, pro verisimili probabilim
credibilemve dicam’. breviter, a common
precept from the time of Tisias and
Gorgias (Pl. Phaedr. 267 a). It is criti-
cised in Ar. Rhet. iii 16 § 4; cf. Quint.
ib. § 32. (Volkmann Rhet. § 13.)
sua confirmare, 50, de Or. ii 331 ‘tum
sugerenda sunt firmamenta causae con-
 juncte et infirmandis contrarioris et tuis
confirmandis’, part. orat. 122; Ar. Rhet.
iii 17 §§ 1—13. (Volkmann §§ 16—23.)

adversaria evertere. De Or. ii 161
(Carneades) ‘nullam umquam in illis suis
disputationibus rem defendit quam non
probabit, nullam oppugnavit quam non
evertit’. Ar. Rhet. i c. § 14 f. (Volk-
mann § 24.)

perturbate, ‘confusedly’, ad Her. i 15
‘ne quid perturbate...dicamus’ (of the nar-
ratio). conclusendis, not ‘bringing to an
end’; but ‘completing’ in the sense of
‘finishing off’, ‘elaborating as a whole’;
137 ‘argumentum ratione conclusit’, de
inv. i 54 ‘si concedetur, conclusenda est
argumentatio’. Similarly conclusere ver-
sum or ambitum (20). efficacrit, 115.

perorationem. Ar. Rhet. iii 19; ad
Her. ii 30 § 47; de Inv. i 98; Quint. vi 1
(Volkmann § 27.) inflammantem, de
Or. ii 332 ‘omnia autem conclusenda ple-
rumque rebus augendis vel inflammando
juide vel mitigando’. conclusere, here,
as above, ‘to finish off’; though the word
is also appropriate to the peroration as
the conclusion of the speech. Quint vi 1
§ 1 ‘peroratio sequebatur, quam cumulum
quidam, conclusionem aliud vocant’. con-
clusere perorationem is in fact a kind of
cognate acc., with a close connexion in
sense though not in form, between the
verb and its object; similarly comparare
similitudines (138) and partitionem dis-
tribuere (Nägelsbach Stil. 105. 2). The
proposal to read peroratione inflammante
restituenteve conclusere, in which case
omnia is the acc. after conclusere (as in
de Or. i c.), and post stands for postea (as
in §§ 26, 174), is (as Pidier well observes)
fatal to the rhythm of the sentence.

nec enim—as is set forth at large in de
Or. ii 177 ‘tractatio varia esse debet’, 213,
215.
uno modo. quoniam autem non quem doceam quero, sed quem
probem, probabo primum eum, qui quid deceat videbit; haec
enim sapientia maxime adhibenda eloquenti est, ut sit tempo-
rum personarumque moderator, nam nec semper nec apud omnis
nec contra omnis nec pro omnibus nec omnibus eodem modo
dicendum arbitror. is erit ergo eloquens, qui ad id, quodcumque
XXXVI decebit, poterit adcommodare orationem; quod cum statuerit, tum,
ut quidque erit dicendum, ita dicet, nec satira ieune nec grandia
minute nec item contra, sed erit rebus ipsis par et aequalis oratio.
principia verecunda, nondum elatis incensa verbis, sed acuta
sententiis vel ad oppositionem adversari vel ad commendationem
sui; narrationes credibiles nec historico sed prope cotidiano
sermone explicantia dilucide; dein si tenuis causa est, tum etiam

---

§ 123. non quem doceam. Cic. re-
peatedly insists that his main object in the
Orator is not instruction in rhetoric but
criticism (112, 117). He is not in quest of
a pupil to instruct, but a perfect orator to
approve. primum, ‘before all things’.
quid deceat, 70: moderator, ib. nec
semer, 71; de Or. iii 210 ‘non omni
causae nec auditori neque persona neque
tempori congruere orationis genus’. nec
omnibus, sc. oratoribus.
saturat, ‘a rich and varied theme’. The
metaphor may be illustrated by the ex-
planations of the substantive satura given
by the grammarians, e.g. lanx plena di-
versis frugibus (see L and S, where
the only other instance of this metaphorical
use of the adjective is from Manilius 5,
474, s. gestus (‘various’). It is here appr-
opriately contrasted with telura (‘mea-
grely’), which is commonly opposed to
plenus (de Or. iii 16).

§ 124. principia verecunda. Quint. iv
1 § 55 ‘prooeumin deebet et sententiarum
et compositiones et vocis et vultus modeti-
a’. nondum elatis—ib. 58 ‘ex praecipitis
veteribus manet, ne quod insolens verbum,
ne audaciae translutam, ne aut ab obso-
leta vetustate aut poetica licentia sumptum
in principio deprehendatur. nondum
enim recepti sumus, et custodit nos recens
audientium intentio; magis conciliatis
animis et iam calentibus haec libertas
fereatur’; ad Herenn. i 7 § 11; de Inv.
i 25. incensa, 128, 132; cf. 26 ardens,
99 inflammare. acuta sententiis, de Or.
i 315 ‘principia dicendi semper cum ac-
curata et acuta et instructa sententiis, apta
verbis, tum vero causarum propria esse
debet’. offensionem—Ar. Rhet. iii 14 § 12
(in the προοέμιον) ἡ διαβάλειν ἡ ἀπολυ-
ειθαν ἀνάγκη, ib. c. 15 (περὶ διαβολῆς); ad
Her. i 8; de Inv. i 22; Quint. iv 1 § 6 ff.
narrationes credibiles. Top. q7 and
Quint. iv 2 § 52; elsewhere veri similis
(ad Her. i 14) or probabili (de Inv. i 28,
part. orat. 31) = πίθαυνος (cf. Volkmann
Rhet. p. 117). historico, the ornate style
of the rhetorical historians of the school
of Isocrates, 37, 66 ‘historia...in qua nar-
ratur orate’. dilucide, ad Her. i 15 ‘rem
dilucide narrabimus’. Quint. iv 3 § 36.
The narratio must be σαφῆς, lucida,
perīpica, manifesta, apertura (Volkmann
p. 112).
del in. in the third part of the speech, the
argumentatio. tenue flum. The
metaphor from the spinning of a thread is often
applied to the composition of a speech,
de Or. ii 93 ‘paulo ubiore filo’, iii 103
‘haec formanda filo ipso et genere oratio-
nis’, de Am. 25 ‘alid quoddam filum orati-
onis tuae’ (cf. substilis). Here however
the reference is not merely to the language,
argumentandi tenue filum et in docendo et in refellendo, idque ita tenebitur, ut quanta ad rem, tanta ad orationem fiat accessio; cum vero causa ea inciderit, in qua vis eloquentiae possit expro-
mi, tum se latius fundet orator, tum reget et flectet animo et sic adficiet, ut volet, id est, ut causae natura et ratio temporis postu-
labit.

Sed erit duplex omnis eius ornatus ille admirabilis, propter quem ascendit in tantum honorem eloquentiae. nam cum omnis pars orationis esse debet laudabilis, sic ut verbum nullum nisi aut grave aut elegans excidat, tum sunt maxime luminosae et quasi actuasae partes duae; quaram alteram in universi generis questione pono, quam, ut supra dixi, Graeci appellant \(\theta\varepsilon\nu\), alteram in augendis amplificandisque rebus, quae ab eisdem \(\alpha\varepsilon\varepsilon\varphi\varepsilon\varphi\varepsilon\) est nominata, quae etsi aequabiliter toto corpore orationis

but to the consecutive development of the argument, and the metaphor of the thread represents the unbroken continuity of the speech. Something like this is to be noticed in Ar. Rhet. iii 14 § 6, where the prooemium is regarded as a *clue* to the rest of the speech (οὐχ οὐκ ὑπερ εἰς τὴν χείρα τῆς ἀρχής πατὴρ ἐχθανεν ἀκολουθεῖν τῷ λόγῳ). Similarly we speak of ‘losing the thread’ of a discourse. *In docendo* (= *probando*, de Or. ii 308, ‘probandi et docendi causa’).

§ 125. *vis, 69. reget et flectet.* Phil. i 35 ‘quid oratione te flectam’, pro Cael. 13 ‘versare naturam suam...regere...tor-
quere...flectere’; Verg. Aen. i 153 ‘Ille regit dictis animos et pectora mulctet’. *adficiet*, de Or. i 87 ‘uti ei qui audirent, sic adficerentur animis, ut eos adficiet vellet orator’.

*sed erit.* Next in order we should expect some remarks on the treatment of the *peroration*, one of the topics of which is *αδείην ἡ τακτική*, as remarked in Ar. Rhet. iii 19 § 2 (cf. ad Her. ii 47, part. orat. 52 and Top. 98, *amplificatio*; de Inv. i 98 *indignatio*). Instead of this, we have an account of *θεσις* and *αδείης* as applicable to *ad* part of the speech, and it is not till the end of § 7 that their special use in the peroration, which has suggested this criticism, is emphatically mentioned. A similar remark applies to Cicero’s treatment of \(\theta\varphi\omega\) and \(\pi\delta\varphi\omega\) (128—133), which includes some incidental observations on the use of pathos in the peroration (130). *eius sc. oratoris qui ‘se latius fundit’, et ‘flectit animos’. admir-
abilis* (97, 123).

*sic ut—excidat.* These words are superfluous here, and open to objection on the ground of their recurring in § 134a. *luminosaes*, ‘brilliant’, lit up by the *lumina orationis. actuasae*, ‘energetic’; quasi apologises for the transfer to the speech of an epiphany primarily applied to the orator himself in the display of his powers of *actio*. De Or. iii 103 (of the subdued delivery of Roscius in a quiet passage) ‘quam leniter, quam remiss, quam non actuose’. Perhaps, however, as suggested by Dr Reid, quasi marks a rendering from the Greek,—possibly of the word *πραγματικά*,

*universalis—θεσις, 46. Volk-
mann, Rhet. p. 21.*

*αδείης.* Theophrastus (in Longinus fragm. 11 p. 336 Sp) τὰ μὲν γὰρ ἐκ τῶν *πραγμάτων* λέγει ἐχον τὴν αδείην, τὰ δὲ ἐκ τῶν ἀποθεματών, τὰ δὲ ἐκ ἀντιπα-
ραβολῆς καὶ (συγγραφείς), τὰ δὲ ἐκ τῶν κατών καὶ τοῦ πάθους φαίνεται μεγάλα. ad Her. ii 47 *amplificatio est res, quae per locum communem, instigationis audiorum causa suumfutur*. (Volkmann, p. 216 f.)

§ 126. aequabiliter, 106. corpore, 76.
fusa esse debet, tamen in communibus locis maxime excellet; qui communes sunt appellati eo, quod videntur multarum eidem esse causarum, sed proprii singularum esse debeat. at vero illa pars orationis, quae est de genere universo, totas causas saepe continet. quicquid est enim illud, in quo quasi certamen est controversiae, quod Graece κρινόμενον dicitur, id ita dici placet, ut traducatur ad perpetuam quaestionem atque uti de universo genere dicatur, nisi cum de vero ambigetur, quod quaerit conicetura solet. dicitur autem non Peripateticorum more,—est enim illorum exercitatio elegans iam inde ab Aristotele constituata—sed aliquanto nerviosius et ita de re communia dicentur, ut et pro reis multa leniter dicantur et in adversarios asperae.

augendis 1 delectus...excellent Bake. 2 appellati FPO et A; sunt ap. MPh; ap. sunt ok. eo sunt st. eo om. FPO: fortasse ideo p. 3 proprie A. ac FPO et A. 7 uti de bene Stangl: ut de FPO (edd.); ut inde A. 8 ambigetur FPO (OKP): ambiguitur FPO (MII). 11 propriis A. 12 aspera FPO.

communes loci. De Or. iii 106 ‘loci qui quamquam proprii causarum et inhaerentes in earum nervis esse debent, tamen quia de universa re tractari solet, communis a veritatis nominati sunt’—(see note on § 47).

totae causae. All the principles involved in many concrete cases (or ουφθεις) are included in the general abstract statement (or θεσις). continet, ‘involves’ (102, 187).

κρινόμενον, ‘the point at issue’, ad Her. i 26 ‘ex ratione defensionis et ex firmamento accusationis iudicii quaestio nascatur oportet, quam nos iudicacionem, Graeci κρινόμενον appellant’. (De Inv. i 14 § 18 ‘controversia quam iudicacionem appellamus’; Part. Orat. 104 ‘ex rationis et firmamenti conflictione et quasi conscurso quaestio quaedam exortur, quam dispositionem voco; in qua quid veniat in iudicium et de quo disceptatur quaerat officium’). Top. 95 ‘quae ex statu contentio efficitur, eam Graeci κρινόμενον vocant; mihi placet id quia de re agitare vocari’. Cf. Quint. iii 11 § 18 f. ‘paulum in his securum etiam Cicero dissentit. nam in Rhetoricis [inv. l. c.]...Hermagoran est secutus; in Topicis [l. c.] ex statu effectam contentionem κρινόμενον existimat, idque Trebatii, qui erat iuris consultus, alludens quia de re agitare appellat’. Fortunat. Rhet. p. 39 ‘ex aitio et confirmari nascitur κρινόμενον, hoc est de quo iudicandum est’. It is characteristic of a language like Latin that has no article, to leave it out in quoting a term which in Greek would generally require it. Cf. Rufus in Spengel’s Rhet. Gr. i 468 σωστάσι
vero rebus et contra abiciendis nihil est quod non perficere possit oratio; quod et inter media argumenta faciendum est, quotiens-cumque dabitur vel amplificandi vel minuendi locus, et paene infinite in perorando.

Duo sunt enim, quae bene tractata ab oratore admirabilem eloquentiam faciant; quorum alterum est, quod Graeci ἠθικῶν vocant, ad naturas et ad mores et ad omnem vitae consuetudinem adcommodatum; alterum, quod eidem πανθητικῶν nominant, quo perturbantur animi et concitantur, in quo uno regnat oratio. Ilo illud superius come, iucundum, ad benevolentiam conciliandam paratum; hoc vehemens, incensum, incitatum, quo causae eripi-

an application will be duly limited by the practical aim of conciliating the court in favour of the persons accused, and of exasperating it against their opponents'.

augendis...abiciendis, de Or. iii 104 'summa autem laus eloquentiae est amplificare rem orando, quod valet non solum ad augendum aliquid et tollendum altius dicendo, sed etiam ad extenuandum atque abiciendum', ib. 102 abicit.

inter media argumenta, de Or. ii 311 f (of digressio), esp. 312 'ea causae sunt ad augendum et ad ornandum gravissimae atque plenissimae, quae plurimos exitus dant ad eiusmodi digressionem, ut eis locis uti liceat quibus animorum impetus corum qui audiant aut impellantur aut reflectantur'. Brut. 83 (Ser. Galba) 'ut egredere tur a proposito orandi causa, ... ut agere rem, ut miserationibus, ut communibus locis uteretur'. (Volkmann p. 125 f.)

in perorando. amplificatio is one of the regular topics of the peroration (ad Her. ii 30 § 47; Part. Orat. 52, Top. 98) Volkmann Rhet. § 27 p. 214.

§ 128. duo sunt enim. The remarks on ἠθος and πάθος are connected very closely with the previous context. They are among the most effective subjects for amplificatio and their most appropriate place is in the peroration.

ἠθικῶν...πανθητικῶν. Besides the προτεις or 'direct logical proofs which appeal to the reason', there are two kinds of proof recognised in rhetoric, (1) those that appeal to the moral sense, (2) those that appeal to the emotions

(Al. Rhet. i 2 and ii 1). The former depend on the proper display of the moral character (ἠθος) of the speaker; the latter on the due excitement of the emotions (πάθη) of the audience; and anything that is calculated to bring about these results is called ἠθικῶν or πανθητικῶν respectively (see de Or. ii 183—6, Quint. vi 2; with Cope's Introd. to Ar. Rhet. p. 108 ff., and esp. Volkmann's Rhet. § 28 p. 221 ff.). τὸ ἠθικὸν is here described as 'that which bears upon men's different natural dispositions and characters, and all the associations of life'. In this vague description Cicero makes no effort to discriminate clearly (as Aristotle does) between the character of the speaker and that of the audience, but leaves us to conclude that the proper province of τὸ ἠθικὸν lies in that relation between the two which is brought about by the speech.

perturbantur (118) et concitantur. Tusc. Disp. iv 34 'concitatur perturbationes, quae sunt turbidi animorum concitatique motus'. in quo...regnat oratio. 69 'in quo uno (sc. lectendo) vis omnis oratoris est'; de Or. ii 187 (for exciting the emotions of the audience) 'tantam vim habet illa...flexanima atque omnium regina rerum oratio'. Quint. vii 4 § 24 'eloquentia hic regnat, hic imperat, hic sola vincit'.

come. Among the things which adiu- vant in oratore, in respect to winning a favourable opinion of his moris, is verborum comitas (de Or. ii 182); Quint. vi 2 §§ 13, 18.
untur; quod cum rapide fertur, sustineri nullo pacto potest. quo genere nos mediocres aut multo etiam minus, sed magno semper usi impetu saepe adversarios de statu omni deiecimus: nobis pro familiari reo summus orator non respondit Hortensius; a nobis homo audacissimus Catilina in senatu accusatus obmutuit; nobis privata in causa magna et gravi cum coepisset Curio pater respondere, subito adsebit, cum sibi venenis eruptam memoriam diceret. quid ego de miserationibus loquar? quibus eo sum usus pluribus, quod, etiam si plures dicebamus, perorationem mihi 

eripluat ur, wrested out of the hands of our opponents. Quint. vi i § 35. rap-
ponde furtur, 97; 'and when it swiftly sweeps along, it is absolutely irresistible'. § 129. mediocres. Phil. ii 2 'non video...in hac mediocritate ingeni quid despiciere possit Antonius'.
de statu—deiectus', 'completely dis-
lodged from their position'. The same metaphor occurs in Par. i § 15 (voluptas) 'quo est maior, eo magis mentem ex sua sede ac statu demovet ('throws it off its balance'), and Caeccin. 42; so elsewhere in Cic. de statu deducere, convellere; declarare, or recedere. Status is literally the position taken up by a combatant to meet an attack; Claudius Quadrigarius ap. Gell. ix 13 § 16 'Manlius scutum scuto percusit atque statum Galli con-
turbavit...atque de loco hominem iterum deiecit', similarly statu movere in Liv. xxx 18 § 14 and 38 § 25. Also the rhetorical use of the term: Top. 93 'refutatio autem accusationis, in qua est depulpus crimini, quoniam Graece εὐτα-
σία dicitur, appellatur Latine status: in quo primum insistit quasi ad repugnandum congressa defensio'; Quint. iii 6 § 3.
pro familiaris reo, 'in defence of his friend', Verres. reo is strongly predicative = cum reus esset. In Divin. in Caeccin. 23, Hortensius is called 'magnus ille de-
defensore et amicus eius'. non respondit. 'Cicer...rested all his hopes of success on the weight of testimony alone. The king of the Forum—so Hortensius was called—was disarmed. His histrionic arts of dress, intonation, pathos and in-
vective, found no place in dry cross-
examinations. He was quite unprepared with counter-evidence, and after the first day, when he put a few petulant ques-
tions and offered some trivial objections to the course pursued, he abandoned the cause of Verres', W. B. Donne, in Smith's Dict. Biog. art. Verres.
Catilina—obmutuit. The reference is to the first speech against Catiline, delivered in his own presence. At the close of this powerful inventive Catilina attempted to speak but was soon silenced by loud cries of 'Traitor!' and 'Parricide!' (Forysth's Cic. p. 108); pro Murena 51 'frequentis senatu Catilinam excitavi atque eum de his rebus iussi si quid vellet... dicere. atque ille, ut semper fuit aper-
tissimus, non se purgavit, sed indicavit atque indult'.
(C. Scribonius) Curio served under Sulla in the Mithridatic war, was consul in 76 and died in 53. Brut. 210—20, esp. 217 'memoria autem ita fuit nulla, ut aliquotiens, tria cum proposuisset, aut quantum adderet aut tertium quaereret; qui in iudicio privato vel maximo, cum ego pro Titinia Cottae peroravisseme, ille contra me pro Ser. Naevio diceret, subito totum causam oblivus est idque necessei et cantionibus Titiniae factum esse dicebat. magna haec immemoris ingeni signa'. pater is added to distinguish him from his son Gaius, tribunus plebis in b.c. 50, venalis Curio lingua (Lucan i 269) who, shortly before the Orator was written, met his end, as Caesar's legatus, in Africa. adsebit (from asdeo) Rosc. Am. 22 'peroravit aliquando, adsebit; surrexii ego'. cum...dicere, 'saying, as he did' = 'on the ground that, as he said'. Roby § 1722 fn.
§ 130. miserationibus, 'pathetic appeals'; regarded by the rhetoricians as a regular part of the peroratio: Ar. Rhet. iii 19 § 3 (θεϊον), de Inv. i §§ 98 (con-
questio), 106 ff., Quint. vi i §§ 27—45, Volkmann Rhet. § 29 p. 222. plures, Brut. 207—9. perorationem, here in its more extended sense, the concluding
XXXVIII 131] ORATOR.

133
tamen omnes relinquebant; in quo ut viderer excellere non ingenio, sed dolore adsequeram. quae qualicunqueque in me sunt:—me enim ipsum paenitet quanta sint—sed apparent in orationibus, et si carent libri spiritu illo, propter quem maiora

XXXVIII eadem illa cum aguntur quam cum leguntur videri solent. nec vero miseratione solum mens iudicum permovenda est, (qua nos ita dolenter uti solemus, ut puerum infantem in manibus perorantes tenuerimus, ut alia in causa, excitatte reo nobili, sublato


speech. Brut. 190 (where Brutus says to Cic.) 'Hortensius...cum partiret tecum causas...perorandi locum, ubi plurimum pollet oratio, semper tibi relinquebat'.

Instances of pathetic peroration may be found in the following speeches, in all of which Cicero spoke after the other advocates on the same side:—pro Sulla, pro Flacco, pro Sestio, pro Balbo, and pro Milone. Cf. pro Planc. 83...'ne ego mea consuetudine aliquid de tensis misericordiae causa dicerem....addiddisti me idcirco mea lege exilio ambitum sanxisse, ut miserabiliores epilogos possem dicere'.

dolore, 'not by any special talent but by real sympathy'. Brut. 93 (of Galba) 'quem fortasse vis non ingenii solum sed etiam animi et naturalis quidam dolor dicentem incendebat'. Hor. A. P. 102 'si vis me flere, dolendum est primum ipsi tibi', inf. 132, 209.

The present passage is alluded to in the Scholia Bobienia on pro Planc. 76: ('Tullius) in Oratore suo aedem affectuum movendorum sibi praestantiam vindicavit.' (Heerdegren).

paenitet quanta sint=quantula; 'I only regret they are so slight'. Ter. Heaut. i 1, 20 'at enim me quantum hic operis fiat paenitet', Pl. Trin. ii 2, 40. De Off. i 2 'tam diu (discere) velle debebis, quoad te, quantum proficias, non paenitetit, ad Att. i 20 § 3, xii 28 § 2, de Or. iii 32.

sed, resumptive.

spiritu, 'the written page lacks that living breath which makes the very same passages appear more striking when delivered than when read'. Isocrates, whose speeches on matters of public policy were written to be read and were not actually recited in public, admirably expresses his consciousness of the disadvantage at which such compositions stand, as compared with speeches that are well delivered: Phil. § 26 ἐπείδαιν ὁ λόγος ἀποστερηθῇ τῷ τῇ δόξῃ τῷ τῷ

λέγοντος καὶ τῆς φωνῆς καὶ τῶν μεταβολῶν τῶν ἐν ταῖς ἡπτορείαις γεγομένων, ἣτιν δὲ τῶν καιρῶν καὶ τῆς σπουδῆς τῆς περὶ τῆς πράξεως, καὶ μὴν ἢ τὸ συναγωνιζόμενον καὶ συμπεθέν, ἀλλὰ τῶν μὲν προερημένων ἀποκάλυμα ἐγγυται καὶ γεμισα, ἀκα-γγυνήωσθαι τὰ αὐτῶν ἀπάθως καὶ μηδὲν ἢ οὐκ ἔστησαμον ἀλλ’ ᾧσπερ ἀπαρθημ, εἰκῶς, οἷα, φαῖλες εἶναι δοκεῖ τοῖς ἄκοι- ουσιν. Ar. Rhet. iii 12 § 3. Dion. Halic. de Dem. 54 of the speeches of Dem. when badly delivered, τὸ κάλλιστον αὐτῆς (sc. τῆς λέξεως) ἀπολέειται, τὸ πνεύμα, καὶ οὕτων διοίκηει σώματος καλοῦ μὲν ἀκάτου δὲ καὶ νεκροῦ. Plin. Ep. ii 3 § 9 'multo magis, ut vulgo dicitur, viva vox aedificat. nam liceat acriera sint quaeg legas, altius tamen in animo sedent quaec pronuntiatio vultus habitus gestus etiam dicentis adigit'.

§ 131. puerum. Nothing further is known of this case. A similar device was resorted to by Servius Galba, de Or. i 228 'reprehendebat igitur Galbam Rutilius, quod is C. Sulpicii Galli propinquii sui Q. populum filium ipse paene in humeros suos extulisset, qui patris clarissimi recordatione et memoria filium populo moveret?' alia in causa, probably in the defence of L. Flaccus who is repeatedly apostrophised in the peroration to Cicero's speech pro Flacco § 102 f., while the closing paragraph is a pathetic appeal referring to his client's son—'huic misero puero, vestro ac liberorum vestrorum supplici'. For excitatte cf. de Or. ii 124 (Antonius) 'in causa peroranda non dubitavit excitate reum consularem (M. Aquilium) et eius diliorcicar tunicam et iudicibus cicatrices adversas senis imperatoris ostendere', II Verr. v 3 (of the same case).

As to the danger of bringing children into court, see the amusing case recorded by Quint. vi 1 § 41, and the other stories in the same chapter.
etiam filio parvo, plangore et lamentatione complerimus forum,) sed est faciendum etiam, ut irascatur iudex mitigetur, invideoe faveat, contemmat admiretur, oderit diligit, cupiat satiatae adficiatur, speret metuat, laetetur doleat; in qua varietate duriorum accusatio suppediabat exempla, mitiorum defensiones meae. s

1 nullo enim modo animus audientis aut incitari aut leniri potest, qui modus a me non temptatus sit: dicerem perfectum, si ita iudicarem, nec in veritate crimine arrogantiae extimescerem; sed, ut supra dixi, nulla me ingeni, sed magna vis animi inflamat, ut me ipse non teneam; nec unquam is, qui audit, incende- retur, nisi ardens ad eum perveniret oratio. uterem exemplis

1 complerimus vulg. compleremus FPO et A. 2 est faciendum etiam A (MHS): etiam est faciendum FPO (OJKP). 3 satiatae afficiatur FPO (Moj, s. adj. K): taedeat A (H); abhorreat melius Stegmann (St). 4 in quia FPO (OJKP): quia in A (MHS). 8 adrogantiae KP. pertimescerem A. 9 ingeni j: ii cet. inflammabat...tenerem...audiet, incendentur...perveniet Bake. 10 unquam o. audiret cum modi. MOPH: audiet coni. K (j).

[ETC.]

1 irascatur—Dion. Hal. de Dem. 22 ήταν δε Δημοσθένους την άλαξι λόγων, ένθουσίων τε και διόρω κάκειν άγομα, πάθος έτερων εξ ετέρων μεταλαμβάνων, ἀπατών, ἀγωνίων, δεδών, καταφρονών μυσών, ἐλεών, εϊνοίων, ὑστερόμενοι φθόνων, ἀπαντά τά πάθη μεταλαμβάνων, ούκ επεφεύγει της άθρωτίνης γνώμης κ.τ.λ. De Or. ii 185, 'mentes iudicium permovet impellitque, ut aut oderint aut diligant aut invidiant aut salutum velint aut metuant aut sperant aut cupiant aut abhorreant aut laetentur aut maerent aut misericordiam aut punire velint'. Brut, 188, 'gaudent dolet, ridet plorat, favet odit, contemnit invidet, ad misericordiam inductur, ad pudendum, ad pigendum; irascitur, miratur, sperat timet'.

2 cupiat satiatae adficiatur, 'to feel desire or disgust'. cupiat, however, is perhaps better understood of good will, the sense in which it is followed not by the acc., but the dative, as in Ep. ad Quint. fr. i 2 § 10 'ego Fundanio non cupio? non amicus sum?'. It is so understood by Sorof in the corresponding passage of the de Or. i. c. 'aut cupiant aut abhorreant.' In the present passage it would differ but little from the preceding faveat.

Saticitas here refers to the wearisome feeling of disgust at our opponents, which we inspire in the audience by the manner in which we describe their conduct (cf. Dem. Conon §§ 26, 27). The alternative reading taedeat involves a harsh combination of a personal and impersonal construction, and is probably due to a marginal explanation of the text.

doleat is added at the close to complete the parallelism with laetetur, although this emotion has already been referred to in dolore and dolentur, and in misericordia which is closely akin to it. doele means, possibly means 'to feel indignation'.

duriorum, 'in all this variety, the sternest emotions (e.g. ira, odio) may be exemplified from the prosecution of Verres' (103). duriorum—mitiorum. Adjectives are not only used substantially in the nom. and acc. of the neuter plural, where the gender is clearly marked, but also (though less frequently) in the gen. and dat. where the gender is ambiguous, de Or. ii 111 'ambiguorum plura genera sunt', ib. 262 'gravium et hocorum', ad Att. ix 13 § 3 'ne quid ille superiorum meminisse me putaret' (Nagelsbach, Stil. § 24. 2).

§ 132. incitari...leniri, 63 incitare contrasted with sedare; de Or. i 53 'quis enim nescit maximam vim existere oratoris in hominum mentibus vel ad iram aut ad odium aut ad dolorem incitandi vel ab his eisdem perniciosibus ad lenitatem misericordiamque revocandis? excitare which is contrasted with sedare, ib. 202, is possibly avoided here, because it has just been used in a different sense.

supra, 130. nec—incenderetur, nisi ardens—oratio, de Or. ii 188...ut mihi non solum tu incendere iudicem, sed ipse ardere videaris. (189) neque fieri potest, ut doleat is, qui audit, ut odirit, ut invidiat, ut pertimescat aliquid, ut ad fletum misericordiamque deducatur, nisi omnes illi motus, quos orator adhibere volit
domesticis, nisi ea legisses; uterer alienis, vel Latinis, si ulla reperirem, vel Graecis, si deceret. sed Crassi perpauca sunt nec ea iudiciorum, nihil Antoni, nihil Cottaee, nihil Sulpici; dicebat melius quam scripsit Hortensius. verum haec vis, quam quae-

5 rimus, quanta sit, suspicemur, quoniam exemplum non habemus, aut si exempla sequimur, a Demosthene sumamus et quidem perpetuae dictionis ex eo loco, unde in Ctesiphontis iudicio de suis factis, consiliis, meritis in rem publicam adgressus est dicere: ea prorecto oratio in eam formam, quae est insita in mentibus nostri, includi sic potest, ut maior eloquentia ne requiratur quidem.

XXXIX  Sed iam forma ipsa restat et χαρακτήρ ille, qui dicitur, qui qualis esse debeat ex ipsis, quae supra dicta sunt, intellegi potest; nam et singulorum verborum et collocatorum lumina

3 Antoni...Sulpici 3: - ii cet.  Sulpicio A. 5 suspicamur A. 8 adj. KH: aggr. ceteri. 10 ne requiratur quidem A (HST); non requiratur FPO (MOKR).

11 ipsa om. A. 12 esse debeat A (Ern. II); debeat esse FPO (OKJF). ipsis FPO, his A; iis ipsis Lamb. (MOST). 13 verborum om. A. conl. K.

...Crasso libisset scribere", de Or. ii 8.

dicebat melius quam scripsit. "Hortensius spoke better, i.e. was accustomed to speak better, than he has written,— than he shews himself in his written speeches which are still extant" (Madvig § 337). His oratory, as we learn elsewhere, depended largely for its effect on his graceful delivery (Brut. §§ 303, 317).

§ 133. quaerimus, 14. suspicemur, 'let us be content with surmising', Roby § 1508.

sequimur, 'look for', 4, 139. perpetuae, its 'unbroken', 'uninterrupted' expression.

unde, de Cor. §§ 291 ff. and esp. 294—305. The author of the treatise περὶ ὄψος 32 § 1, in quoting § 296, characterises the superabundance of metaphors descriptive of the traitors of Greece, as appropriate in a passage ἐνθα τὰ πάθη χειμῶνος δικην ἡθωτεία. in formam...includi, 'coincides with', 10.

§§ 134—139. On the proper employment of oratorical ornament, the lumina verborum (134—5) and the ornamenta sententiarum (136—9).

forma ipsa, i.e. the actual type, and what is called the characteristic stamp, of perfect oratorical style (36), nota (46).

ex ipsis. The weak demonstrative is, which is often combined with the more emphatic ipsi, may be dropped when followed by a short relative clause defining the demonstrative pronoun. ex ipsis quae supra dicta sunt = ex ipsis supra dictis; 180; de Or. i 250 'ipsi quorum negotium est", ii 60 'ipsi qui scripsersunt'; 208 'ipsi qui auditu'.
attigimus quibus sic abundabit, ut verbum ex ore nullum nisi aut elegans aut grave exeat, ex omnique genere frequentissimae tralationes erunt, quod eae propter similitudinem transferunt animos et referunt ac movent huc et illuc; qui motus cogitationis celeriter agitatus per se ipse delectat; et reliqua ex collocatione; verborum quae sumuntur quasi lumina, magnum adferunt ornatum orationi; sunt enim similia illis, quae in ampio ornatu scaenae aut fori appellantur insignia, non quia sola ornent, sed quod excellant.

Madvig, de Fin. ii 28 § 93 p. 298.—
supra, 80. nullum—exeat, 125; Brut. 265 'exibat ex ore'.

testantissimae tralationes, metaphors in the limited sense of the term which corresponds to its modern use. On the pleasure derived from metaphors, cf. de Or. iii 155 'verbi translatio instituta est inopiae causa, frequentata delectatio'; on the source of this pleasure, ib. 159 f. 'alia multo magis, si sunt ratione translatae, delectant. id accidere credo, vel quod ingenii specimen est quoddam transilire ante pedes posita et alia longe repetita sumere; vel quod is, qui audit, alio ductur cogitatione neque tamen aberrat, quae maxima est delectatio; vel quod singulis verbis res ac totum similie conficitur; vel quod omnis translatio, quae quidem sumpta ratione est, ad sensum ipsos admovevit, maxime oculorum, qui est sensus acerrimus'. Aristotle traces the frequent use of metaphor to the pleasure derived from learning something; 'this is produced in the highest degree by metaphors, which bring remote members of the same genus into comparison with one another', and so suggest unexpected resemblances (Rhet. iii 10 § 2, with Cope's Introd. p. 378).

et reliqua. So far, we have had examples of the lumina singulorum verborum and none of words in collocation, although quibus sic abundabit refers to both kinds. The construction with ut would have been too cumbersome to keep up; Cic. accordingly drops it and begins a fresh sentence which is somewhat loosely connected with the one that precedes it (Jahn). reliqua is not confined to, but includes, amongst other figures of speech, metaphors in the wider sense of the term, so far as they are contained in more than a single word, e.g. 'allegories'. De Or. iii 166 'quod ex hoc genere' (from the metaphor which consists in the transference of a single word or expression) 'profuit, quod non est in uno verbo translato sed ex pluribus continuatis conectitur... ib. 167 'non est in verbo modus hic sed... in continuatione verborum'.

insignia. These are the more marked and prominent decorations among the banners, trophies and works of painting and sculpture, used to adorn either the forum on festival occasions or the proserentium of a theatre. II. Verr. i 58 'dices tua quoque signa et tabulas pictas ornamento urbi foroque populi Romaniuisse'; Vitruv. v 6 § 8 'tragicae (scaenae) deformantur columnis et fastiguis et signis reliquisque regalibus rebus'. The term is often applied to the distinguishing badges of office or the trophies of victory. For its metaphorical application to striking beauties of style, cf. de Or. ii 36 'formare orationem eamque variare et distinguere quasi quiubusdam verborum sententiariunque insignibus'; iii 96 'ut porro conspersa sit (oratio) quasi verborum sententiariunque floribus, id non debet esse fusum aequabiliter per omnem orationem, sed ita distinctum, ut sint quasi in ornatu disposita quaedam insignia et lumina'; Brut. 275 'erant autem et verborum et sententiariun illa lumina, quae vocant Graeci σχεματα, quibus tamquam insignibus in ornatu distinguebatur omnis oratio'. For other cognate uses, cf. de Nat. Deor. i 100 where the sun, moon and stars are called insignia, as the brightest and most prominent forms in the heavens; it is also applied to standards &c as the 'shining points' of an army in march, Caes. B. G. vii 45, ii 21.
Eadem ratio est horum, quae sunt orationis lumina et quo-
dam modo insignia: cum aut duplicatur iteranturque verba aut
leviter commutata ponuntur, aut ab eodem verbo ducitur saepius
oratio aut in idem conicitur aut utrumque, aut adiungitur idem

3 leviter Ernesti, Gesner ad Quint. ix 1 § 38, KjPST; bis leviter Pluqy in Memor-
4 conicitur A et Quint.
codd. Ab (MokJ), coicitur FPQ et Quint. cod. B, conmititur Quint. cod. M: con-
cluitur Pluqy l. c. (H); convertitur Stangl.

§ 135. At this point begins an enumera-
tion of the figurae verborum et sententiarum closely resembling that given in de Or.
iii 206 f.; Quintilian after quoting (in ix 1 §§ 26—36) the whole of that passage, with
its context, introduces his quotation of §§ 134—9, 'et reliqua—magnitudo', with the
words: 'eadem sunt in Oratore plurima, non omnia tamen, et paulo magis distincta,
quia post orationes et sententiarum figurae tertium quendam subiectum locum ad alia,
ut ipse ait (§ 139), quasi virtutes dicendi pertinentem'; ib. 3 § 80 (figuras) 'multas
in tertio de Oratore libro posuit quas in Oratore postea scripto transeundo videtur
ipse damnasse'.

Definitions and illustrative examples of these rhetorical figures are to be found in the treatise ad Herennium iv §§ 19—46
(finished after 80 B.C.) and in Quint. ix 2 and 3. Among the minor Latin writers on this subject are Rutilius Lupus (probably of the time of Augustus and Tiberius),
also Aquila Romanus, and Julius Ru-
finianus, all of whom are edited with the other scriptores de figuris sententiarum et
elocutionis in pp. 1—70 of Halm's Rhetores Latini Minoros (1863). Among the Greek
writers may be mentioned Alexander
Numerius (who belongs to the 2nd century
A.D. and is the authority followed by
Aquila Romanus), and also Phoebammon
and Tiberius, in the fourth century. These
are included in the Rhetores Gracci of
Walz (vol. viii, 1835), and Spengel (vol. iii,
1854). In the following notes, references are
given to all the above rhetoricians,
wherever necessary. (Cf. Volkman Khet.
§§ 47—49, pp. 389—430; Dzialas, Rhet-
orum antiquarum de figuris doctrina,
1869; and Straub, de tropis et figuris quae
inveniuntur in orationibus Dem. et Cic.
1883.)

duplicantur, 'redoubled' immediately;
iterantur, 'repeated' after a slight interval.
De Or. iii 206 'geminatio verborum
habit interdum vim, leporem alias';
ad Her. iv 28 § 38 'conduplicatio est
cum ratione amplificationis aut commise-
rationis eiusdem unius aut plurium ver-
borum iterario, hoc modo: tumultus

Gracchi, Gracchi tumultus domesticos et intestinos comparant'. Alexander viii 462
(Walz) = iii 29 (Spengel) τότε το σχήμα
ο μὲν Καρκίνου (sic, al. Κακίλων) παλι-
λογιαν καλέ, των δὲ ἀναπτυκάων, οὐ δὲ
ἐπανάληψιν. Aquila Romanus § 29 uses iteratio to translate παλιλογια (sic), quoting
as an example p. Caecin. 24 'ferrum, fero
inquit...et rei cuique praefertur'. It is
the adiectio of Quint. who says there are
several varieties of it and adds many
examples: ix 3 §§ 28—45 (Volkman
p. 397; Dzialas p. 8, Straub p. 114 f.).
leviter commutata, 84 'immutatio litterae','de Or. l. c. 'paullum immutatum
verbum atque defectum'; annominatio,
παρομοιασία, a play on words, τά παρά
γράμμα σκωμματα (Ar. Khet. iiii § 6); ad
Her. iv 21 § 29 'ad idem verbum
accedit cum mutatione unius aut plurium
litterarum, ut ad res dissimilis similia
verba accommodentur'; 'ut Nobiliorum
nobiliorem Cato' (de Or. ii 256). Rutilius
Lupus i § 3 παρομοιασια. hoc aut addenda
aut demenda aut mutanda aut porrigenda
aut contrahenda litera aut syllaba fieri
consuevit', Aquila Romanus § 27 levis
immutatio. Quint. ix 3 §§ 66—73. (Volk-
mann p. 407 f., Dzialas p. 17, Straub
p. 136).

ab eodem verbo ducitur, 'eiusdem
verbi crebre a primo repetitio' (de Or. l. c.)
part. orat. 21; παραφράσα, παροικΗ (Rutil.
7), the repetitio of ad Her. iv 13 § 19
where (after several examples) the writer
adds: 'haec exornatio cum multum venus
habet, tum gravitatis et acrimoniae plurimum; qua re videtur adhibenda esse
et ad ommandam et ad exauugandam oratio-

', Quint. ix 3 §§ 30 (as a species of adiectio) 'ab isdem verbis plura acriter et
instanter incipient: nihiliue te nocturnum
praesidium Palatii, nihil urbis vigilitae,
nihil timor populi, nihil consensus honororum
omnium, nihil hic quattuorannis habendi
senatus locus, nihil horum ora voltusque
moviment' (1 Cat. i). (Volkman p. 398,
Dzialas p. 8, Straub pp. 110—113.)

in idem conicitur, 'eiusdem verbi
crebre...in extremum conversio' (de Or. l. c.), ἀντιστροφή (Aquila § 35), ἐπιφορά
iteratum aut idem ad extremum refertur aut continenter unum verbum non eadem sententia ponitur; aut cum similiter vel cadunt verba vel desinunt; aut cum sunt contrariis relata con-

2 eadem Quint. (MOKFIS): in eadem FPO et A (H). 3 cum sunt A (KPH), multis modis FPO et Quint. (MO); cum cumulatis Mommsen, cum cumulatur JST.

(Rutil. i § 8), ad Her. iv 13 § 19 ‘per quam non, ut ante, primum repetimus verbum sed ad postremum continenter revortimur, hoc modo: Poenos populos Romanus institia vicit, armis vicit, liberalitate vicit’. Quint. ix 3 § 30 ‘in ilium desinunt: quis eos postulavit? Appius. Quis produxit? Appius (pro Milone 59). quantam hoc exemplum ad alium quoque schema pertinet, cuius et initia inter se et fines idem sunt’ (Volkmann p. 399, Straub 113).

utrumque, complexio, the combination of repetitio and conversio; συνπλοκή, conexium Aquila § 36; καυνός Rutil. i § 9. It is vaguely described in de Or. l. c. as ‘in eadem verba impetus et concursio’; e.g. ‘qui sunt, qui foedera saepe ruperunt? Karthaginenses, qui sunt, qui crudele bellum gesserunt? Karthaginenses, qui sunt, qui postulant ignosci? Karthaginenses’ (ad Her. iv 14 § 20). (Volkmann p. 400, Straub 113.)

adungitur idem. The adiunctio of ad Her. iv 27 § 38 is identical with the οὐσεῖσθαι of Quint. ix 3 § 62, in which ‘unum ad verbum plures sententiae referuntur’, e.g. vicit pudorem libido, timorem audacia, rationem amentia’ (Cluent. 15). It is the οὐσεῖσθαι of the anonymous rhetorician in Spengel’s Rhet. Gr. i 437, 12, and may be the same as the adiunctio of de Or. l. c. Here however the addition of idem iteratum points to some special variety of geminatio, combined with repetitio (ἀναφόρα), where the word is immediately repeated and also stands first in its clause, e.g. Milo 91 ‘excitate, excitate ipsum, si potestis, a mortuis’. It is perhaps the same as Herodian’s τετέλεσα in Spengel’s Rhet. Gr. iii 99, where the instance given is Θέσαν de Θέσαν, τῶι ἀστράγαλοι γ. κ. τ. λ. (from Aeschin. Ctes. 133). This figure would not differ essentially from that described above ‘ab eodem verbo dicitur’ except that saepe is there added while here a single repetition alone is intended. (Cf. Volkmann pp. 404—7.)

Mr Nixon suggests identifying it with the adiunctio of the ad Herennium l.c. (quoted above), a work with which Cic. was specially familiar. He also proposes either to place iteratum after verbum, where it is much wanted; or to understand it in the sense of ‘supplied’; e.g. in the above example vicit is an adiunctum to the three following clauses and is repeated in sense with all of them. If vicit had been placed at the end, we should have had an instance of the next figure.

ad extremum refertur, a simpler form of the figure already described in the words in idem concitur where saepe is implied from the previous clause. Piderit is probably right in defining it as an ‘epithoric form of geminatio’ (e.g. vivit, inquam, vivit at the end of a sentence); but not in identifying it with progressio (de Or. l. c.) which he himself illustrates in his note on that passage by an example of what we now call climax. It is included in the vague revocatio verbi of de Or. l. c. For refertur, cf. 165. eadem sententia, ‘in the same sense’.

Perhaps in this, and the preceding figure, Cic. (as suggested by Mr Nixon) may be thinking of adiunctio and continctor proper, combined with geminatio. Thus ‘nihil te moverunt preces, lacrimae nihil?’ is an ex. of ad extremum refertur; ‘nihil te moverunt preces, nihil lacrimae?’ of adiunctum iteratum; while both alike are instances of geminatio. But in both, the essential point of the figure is the supplying of a common term to two or more clauses as in § 145 hominis.

continenter—‘eiusdem verbi crebris positi quaedam distinctio’ (de Or. l. c.). ad Her. iv 14 § 20 (traductio) e.g. ‘cum tu hominem appellas, qui si fisset homo, numquam tam crudeliter hominis vitam petisset,’ pro Rost. Am. 5 ‘his de causis ego huic causae patronus existit’.

similiter...cadunt, ‘quae cadunt similiter’ (de Or. l.c.), ὑμιστάτωρ. ad Her. iv 20 § 28 ‘similiter cadens exornatio appellatur, cum, in eadem constructione verborum, duo aut plura sunt verba quae similiter eisdem casibus efferruntur, hoc modo: hominem laudem egentem virtutis, abundantem felicitatis?’, ib. § 38, (Volkmann p. 411.)

desinunt, ‘similiter desinunt’ (de Or. l.c.), ὑμιστάτωρ. ad Her. l. c. ‘similiter desinens est, cum, tametsi casus non insunt in verbis, tamen similes exites
traria; aut cum gradatim sursum versus [red]iturb; aut cum
demptis coniunctionibus dissolue plura dicuntur; aut cum alicuid
sunt, hoc pacto: tupter audes facere,
nequiter studes dicere; vivis invidioso,
delinquis studiose, loqueris odiose'. While the
last fact is by some confined to
parallelism of case-endings, this is a wider
term and includes all other parallelisms
of termination. Some (as Rutilius Lupus,
li § 14) distinguish ὄφωστεον from ὄ
στρατις των mainly by the rhyming ending
being less strongly marked, minus evisens,
in the former than in the latter. Cf. Straub p. 142.

constradria, 175, ἀντιφθασις, Quint. ix 3
§ 81 'contra posites vel ut quidam vocant
dicitur (ἀντιφθασις) non uno fit modo:
am et...singula singulis oppo-
nuntur (Cluent. 15 vicit pudorem libi-
dos, timorem audacia) et bina binis (ib. 4
non nostri ingenii, vestri auxiliis ετ),
et sententiae sententia (ib. 5 dominet in
coniunctibus, iacat in idioidis), inf. 165
—7. It corresponds to the conturn of ad
Her. iv 15 § 21 which is not to be con-
founded with the contrarium of ib. § 25
(v. Kayser ad l.). (Volkmann p. 412,
Straub p. 142 f.)

gradatim...[red]iturb, part. orat. 54
'quae ascendunt gradatim ab humilioribus
[verbis] ad superiores', de Or. 1. c. 'gra-
datibo quaedam', ad Her. iv 25 § 34 'gra-
datibo est in qua non ante ad consequens
verbum descendent quam ad superius con-
scensum est'. Quint. ix 3 § 54 f. 'gra-
datibo quae dicitur κλίμαξ apertiorum habet
artem et magis affectatam,ideoque esse
rarior delbet. est autem ipsa quoque ad-
lectionis; repetit enim qua dicta sunt et
pristquam ad alium descendat, in prioribus
resistit'; he then gives a rendering of the
example often quoted by the rhetoricians
from Dem. de Cor. § 170 o)// εἴναι 
ποια
οὐ ζῷα, o)s ἐγγα 
δὲ, o)/ 
ἔγγα μὲν, o)/
ἐπιπέτευσα δὲ, o)/ 
ἐπιπέτευσα μὲν, o)/ 
ἐπιπέτευσα 
δὲ τούς Θησαιοὺς, and adds as a
Latin instance: 'Africano virtutem in-
dustria, virtus gloriam, gloria aenulos
comparavit'. Aquila Rom. § 40 'κλίμαξ
quod Graeci vocant, ascensus nominetur
a nobis. malo enim ascensum quam sca-
lum et gradicullos, ut quidam, dicere. est
autem figura perquam decora et a De-
mosthene commendata, in qua postre-
num quoque verbum, in priore membro
aut parte aliqua elociutionis positum, in
posteriore rursum assumptum inicitur
aque ita velut gradibus quibusdam conci-
titur oratio...sic M. Tullius pro Milone
(61) neque vero se populo solum, sed etiam
senatus commissit, nec senatus modo, sed
etiam publicis praedictis et armis, neque
his tantum sed etiam eius potestatis, cui
senatus tamem rem publicam commiserat'.
Isidor. Rhet. 21 § 4 'nounulli catenam
appellant'. The regular Greek term for
this is κλίμαξ. Our own climax is more
loosely used, as the opposite of bothos,
whereas κλίμαξ always implies a series
of pairs of clauses and not merely a succes-
sion of single words or clauses arranged
in an ascending order of emphasis. (Cf.
Volkmann p. 403 f, Straub p. 116 f.)

sursum versus, versus is here pleo-
nastically joined with a compound of
itself—sursum, contr. from sub-vorsum;
as in Varro L.L. 9 § 65 'omnes numeri
a duobus sursum versus (all the numbers
from 2 upwards) multitudinis sunt' (Roby
§ 2175), Cato R. R. 33 1; 32, 1 'vineaem
sursum versus semper ducito', Lucr. ii
189 'Severs enim versus gignuntur et
augmina crescunt Et sursum nitidae fruges
arbutastque sursum Crescent', Plaut.
 Capt. iii 4, 123 (cf. Amph. v 1, 60 'sursum
versum'); Part. Orat. 24 'cum semel dictum sit
directe, sicut natura ipsa tulerit, invertar
ordo et idem quasi sursum versus retro-
dictur'. This last example describes a
figure of speech which may be best
identified with the communitatio of ad Her.
iv 28 § 39 'cum duae sententiae inter se
descrepant ex transiectione ita efferrunt,
ut priore posterior contraria priori pro-
phicicatur', e.g. esse opetum, ut visus, non
vovere ut edas, cf. Quint. ix 3 § 85. It
is the passage quoted above from Part. Orat. that
has suggested the alteration 'sursum ver-
sum retroque' ('when step by step we first
ascend and then descend again') which
applies to another figure and does not
really suit the description of a κλίμαξ
which we are led to expect by the word
gradatim. The suggestion iturb et rediturb
is open to the same objection. A satis-
factory sense may be gained by altering
rediturb into iturb. versus may have been
carelessly mistaken for the opposite of
sursum and this mistake may have sug-
gested rediturb.

dissoluto, δισολέως. ad Her. iv 30 §
41 'dissolubum est quod coniunctionibus
praetereuntur, cur id faciamus, ostendimus; aut cum corrigimus nos met ipsos quasi reprehendentes; aut si est aliqua exclamatio vel admirationem vel questionem; aut cum eiusdem nominis casus saepius commutantur.

Sed sententiarum ornamenta maiora sunt; quibus quia frequentissime Demosthenes utitur, sunt qui putent idcirco eius


verborum e medio sublatis separatis partibus effertur'. Ar. Rhet. ii 12 § 4; Part. Orat. 21, Quint. iv 3 § 50 (dissoluto) 'apta cum quid instinquit disiusm. nam et singula incunctantur et quasi plura sunt'; Aquila Romanus § 41 (solum). It corresponset to the figure called διάωσις by Tiberius p. 77, and Alexander p. 32 (Volkmann p. 402; cf. Straub p. 119 and Nagelsbach Still § 200).

praeterentur — παραλείψας (Rhet. ad Alex. 47, 3; Tiber. 60, Aquila Rom. § 8), de Or. iii 207 declinatio; ad Her. iv 27 § 37 'occultatio est, quum nunc maxime dicimus, hoc modo: nam de puncta quidem tua, quam tu omni omnium interperantia addixistis, diceremi, si hoc tempus idoneum putaret: non consula rei timent', &c. Examples may be found in II Verr. v 20, Cluent. 99, de Leg. Agr. i 21, Cat. i 14 (Volkmann p. 427 f.). Cf. Straub p. 103 f.

corrigimus—reprehendentes, de Or. l. c. reprehension, ad Her. iv 26 § 36 'correctio; quae est taillit id, quod dictum est, et pro eo id, quod magis idoneum videtur, repont, hoc pacto...nam postquam iti victorunnt, atque adeo victi sunt: ea quod modo victoriam appellamus quae vitoriores plus calamitates quam boni dedit? The Gk. rhetoricians give it a variety of names: ἔκφρωσις (Pseudo-Ruf. § 17), ἐκτιθέοντος (Tiber. p. 62), μενόνοια (Rut. Lup. i § 16), ἐκτιθεμύς ὃ καὶ ἐκτιθεμύς (Alex. p. 40); cf. Quint. iv 3 § 60 'quasi pententia dicti'. The usual examples are Dem. de Cor. § 130 ὡς γὰρ ποτε, ὡς λέγοι; χάθη μην ὄν τι π. η. μ. (Caelio §§ 32, 60). (Volkmann p. 422 f., Straub p. 104 f.)

exclamatio, de Or. l. c., ad Her. iv 15 § 22 'quae confliction significationem doloris aut indignationis aliquis per hominis aut urbis aut loci aut rei cuiuspiam compellationem'. Quint. iv 3 § 97 criticises Cic. for placing it among the figurae verborum, 'quam sententiae potius puto; affectus enim est', ib. 2 §§ 27 and 38 (ἀκοράστῳ). Macrob. Sat. iv 6 § 17 'exclamatio quae apud Graecos ἐκφώνησις dicitur, movet πάθος'. This is sometimes identified with the exclamatio, while exclamatio corresponds to σχετλασμὸς (Ar. Rhet. ii 21 § 10). As examples we have Dem. Arist. § 61 et τοῦ δεινον, ὥ γα τοῦ θεον, καὶ φανερῶν παράβολων, Cat. i 2 'o tempora! o mores!' (Volkmann p. 425 and Straub p. 90).

casus — πολυτονων (Alex. p. 34), de Or. l. c. 'quod in multis casibus ponitur'; ad Her. iv 22 § 30 'quod versatur in casuum commutatione aut unius aut plurium nominum'. Quint. iv 3 § 36 and Kutil. i § 10 quote from Charisius: pater hic tuus — patrem nunc appelias — patris tui filius est — ?; pro Murena 12 (cases of Asia) and pro Quinctio 94 (of Naevis), Volkmann p. 400. Cf. Dzialas n. 11, Straub p. 130.

§ 136. On the sententiarum ornamenta, see ad Her. iv 35 § 47—55 § 68, de Or. iii 202—5, Quint. ix 2, Kutilius Lupus ii, Aquila Romanus §§ 1—16; also Volkmann's Rhet. § 49 pp. 416 ff.; H. Monse, veterum rhetorum de sententiarum figuris doctrina, pars prior (Breslau 1869).

Demosthenes, Brut. 140—'quod genere (ex. sententiarum ornamentis et conformationibus) quia praestat omnibus Demosthenes, idcirco a doctis oratorum est princeps iudicatur. Σχήματα enim quae vocant Graeci, ea maxime ornant orationem; eaque non tam in verbis pingendis habent pondus quam in illuminandis sententiis'. Good examples of ἐκφώνησις, ὑποροφή, ἀκοράστῃ, προσωποποιία, διατύπωσις, παραλείψις, ἀποσύνθεσις and αὐτοσχέδιον in the speeches of Dem. may be found in Blass, Att. Ber. iii p. 150—161. Cf. Straub p. 81 ff.
eloquentiam maxime esse laudabilem; et vero nullus fere ab eo
locus sine quadam conformatione sententiae dicitur; nec quic-
quam est aliud dicere nisi omnis aut certe plerasque aliqua specie
illuminare sententias; quas cum tu optime, Brute, teneas, quid
attinet nominibus uti aut exemplis? tantum modo notetur locus.
XL sic igitur dicet ille, quem expetimus, ut verset saepe multis modis
eadem et una in re haeret in eademque commoretur sententia;
saepe etiam ut extenuet aliquid, saepe ut irrideat; ut declinet a

2 edicitur FPO. 3 nisi omnes Quint. (OPJ), nisi omnis A (K): nisi quam aut
omnes FPO, nisi aut omnes cod. Vat. 1709 man. 3 (MHS). 4 int. KH. 5 tantum
modo opt et st cum codicibus Quintiliiani, et A ubi verbum posterius non omissum
sed diserte scriptum est tantum: tantum cum FPO et Eins. MKP.
6 multi-
modis A. 7 eadem et Quint., eodem et A, eadem ut FPO. unus in rem
FPO, unus reum A, in una re Quint. (n), una in re MOPHS. in eademque
commoretur sententia. Quint. (ed.), et in eadem commoretur sententiis FPO, in
eadem commoreturque sententiis A et Iulius Vict. p. 453. 8 saepe—aliquid propter
saepe illud quod subsequitur om. A et codd. Quint. AMB. irrideat FPO (MOPHS),
inridet Quint. (K); relect A.

et vero—dictur, 'and in fact hardly a
single topic is expressed by him without
some artificial treatment of the sense', or
in short, 'some figure of sense'. For this
meaning of conformatio, cf. Brut. 140
quoted above, and Quint. i x § 4 'figura,
sicut nomine ipso patet, conformatio quae
dam a communi et primum se offerente
ratione', § 81 'conformationes verborum
ac sententiarum'. Dion. Hal. Thuc. 53
(of Dem.). τὸ μὴν ἀκρός ἀκρησίας ἀκρησίαστον
ἐκφερὲν νόημα.

notetur locus, i.e. 'let us be content
with simply pointing out the topic'. Top.
7 'demonstrato et notato loco facilis inven-
tio est', de Or. iii 210 'de oratuo omni
orationis sunt omnes, si non patetacti, at
certe commenstrati loci'. Mr Nixon
prefers to understand it of 'noting com-
pendiously the heads', comparing Suet. Galba
5 'notata, non perscripta erat summa', and
Quint. i pro. § 7 'quantum notando conse-
quit potuerrant' (of cypher, or short-hand).
§ 137. verset, 31; Quint. v 14 § 32.
9 § 8. haeret, 49. commoretur, de Or.
iii 202 'commorario una in re permultum
movet', ad Her. iv 45 § 58 'c. est, cum
in loco firmissimo, quo tota causa con-
tinentur, manet diutius et eodem saepius
redditur', Quint. v 12 § 4 'firmissimis
argumentorum singulis instandum'. ἐπι-
μονῆς. Herm. π. ἰδέων ii 321 Σp tais
ἐπιμοναῖς ἐφ’ ὧν λογομον κρατήρων χρώ-
μεθα, where Dem. Or. 19 (fals. leg.) § 63
is quoted as an example. Auctor de
schematis dianoaeas 7 (p. 72 of Halm's
Kret. min. Lat.) ἐπιμονῇ est latine repe-
titio crebra sententiae. Cicero: quosque
tandum abutere, Catilina, patienzia nos-
stra? quam diu etiam furor iste tus nos
celuerit quem ad finem esse effrenta tacta-
bit audacia? vides tria uno sensu esse
conclusa'.

extenuet, extenuatio de Or. 1. c., Part.
Orat. 22 'minuendi sui causa'; ad Her.
iv 38 § 50 'deminiutio est, cum aliquid
inesse in nobis aut in iis quo defendimus,
aut natura aut fortuna aut industriia dici-
mus egregium; quo, ne qua significetur
adrogans ostentatio, deminiutur et atte-
nuatur oratione e.g. nam hoc pro meo
inure, judices, dico, me labore et industria
curasse ut disciplinam militarem non in
postremis tenerem (for ut...optime tenerem),
Quint ix 2 § 3. As a general equivalent
we have ἐπιεικεσία (Hermog. π. ἰδέων ii 369),
which when applied to the speaker him-
self is πειθως (opp. to ἀκρησία, Apsin.
Rhet. 7, 1366, 1859), when directed against
his opponent ἔξωθενος (Julius Rufini-
anus 6 'haec figura fit, cum rem aliquam
externamus et contentiam facimus...ut (p.
Caeccina 38, Phil. ii 76 et) Cato apud
Athenienses: Antiocchus epistolis bellum
gerit, calamo et atramento militat').
It is this variety of the figure that Cic.
has in view in de Or. l. c., where he describes it
as akin to illusio.

irrideat, illusio de Or. 1. c.; Aquila
Rom. 15 'διαυγώς elefato vel irrisio, ea
figura est, qua ludentes, quae dicuntur
ab adversaris, dissolvimus. qualis est ille
locus pro Murena in Sulpicium de iure
civilil' (§ 25 ff.; and similarly the pleasant
banter directed against Cato and the Stoics
in the same speech § 29 ff.). It resembles
proposito deflectatque sententiam; ut proponat quid dicturus sit; ut, cum transegerit iam aliqoid, definit; ut se ipse revocet; ut, quod dixit, iteret; ut argumentum ratione concludat; ut in-


the χλευασμὸς σίνε ἐπικρήμων of Julius Rufinusius 2, who, however, somewhat unsatisfactorily treats these and διανυσμὸς as two separate species of eloquela. In Quint. viii 6 § 54 and elsewhere, illusio has another sense, being used as an equivalent for eloquela.

declinat—De Or. iii 203 'ab re digressio, in qua cum fuerit delectatio, tum reeditus ad rem aptum et concinnus esse debebit'. Quint. ix 2 § 66 'haec exempli gratia sufficient: tum C. Varenus, is qui a familia Anchariana occisis est; hoc, quaesum, iudices, diligentiae attendite; et pro Milone (33) et aspexit me ilis quidem oculis, quibus tum solebat, cum omnibus omnium minabatur'. =παρκεβασις (distinguished from παραδεδυσις in Spengel's Rhet. Gr. 1 a 36, 4, 4ησυλανθος ('iudices a re contraria nobis avocato') Julius Rufinusius, 13, who quotes Cic. pro Cluent. §§ 1, 7, 8, 64). Cf. Volkmann § 14.

Quint. ix 3 § 90 remarks that Cic. did not think digression important enough to treat with detail. Cic. de Inv. i 97 condemns digressions unless in very exceptional circumstances. defectat, 'gives a bias to', Caec. 51 'res ad verba deflectere' (Reid).

proponat, de Or. l.c. 'propositio quid sis dicturus, ad Her. iv 26 § 35 (a branch of transitio) 'transitio vocatur quae cum ostendit breviter quid dictum sit, proponit item itebat consequatur, hoc modo: in parentem cuinii modi fuerit habetis; nunc parons quais existerit considerante', cf. de imp. Cn. Pomp. §§ 6, 20.

Forc. oddly defines propositio as 'prima pars syllogismi, misundestans de Inv. 1 cc. 34—37. Quintilian's use in v 14 § 1 is difficult (Reid).

definitio. In ad Her. iv 25 § 35, we find, among the figurae, definitio 'qua re alcius proprias amplietur potestates breviter et absolute'; but a comparison of the text with the de Or. l.c. shews that the figure here meant by Cic. is not 'definition' in the ordinary sense of the term, but a brief and precise summing up at the conclusion of a narrative or argument, corresponding to propositio at its beginning. Immediately after the propositio quid sis dicturus, we there have: 'ab eo quod est dictum seinturio'. With this use of definitio is connected the rare sense of 'concluding', in which it is found in § 65 fin., and 175. The figure corresponds closely to complexio (ad Her. ii § 28) 'quae concludit breviter collegens partes orationis', cf. Brut. 302 (of Hortensius) 'collectiones eorum quae et essent dicta contra quaque ipse dixisset'; it is only a subordinate species of enumeratio (ἀνα-κεφαλαίωσις), which in its fullest form is most appropriate to the epilogue: e.g. p. Mil. § 51, de imp. Cn. Pomp. 19, inf. § 203 (cf. Seyffert's Scholae Latinae i § 39).

revocet. De Or. l.c. radius ad propositionem. The corresponding Greek to reversio vel regressio in Halm's Rhet. Lat. min. p. 53 is ἔπανωθε, which however is there, and elsewhere, explained of reverting to a fuller explanation of what has already been briefly or obscurely stated (Quint. ix 3 § 36). 'longius executum sunt sed redeo ad propositionem, ἄφολον vocant' (ib. § 87); it is also called μετάβασις Rutil. Lup. ii 1 fin. In Seyffert's Scholae Latinae i § 41, a distinction is drawn between revocatio and radius ad propositionem, the former being regarded as the means of breaking off from any statement that is either becoming too long, or beginning to wander too far from the point; while the latter is only appropriate after a digression, as a way of returning to the point of departure. For the first the commonest formula is sed hacs hactenus...autem; for the second sed redeo ad: inf. 148.

iteret. De Or. l.c. iteratio, the emphatic repetition of a weighty thought. ἔπανωθε, Rutilius Lup. i 11, the repetition of one or more words, (which is a figura orationis rather than sententia); and Aquila Rom. 31 'repeticio: in hac ex plurium verborum continuacione repetita (vehementior elocutio videtur fieri)'; Julius Rufinusius 31 'repeticio sententiae propriae aliarn necessarium causam, non ut fit in figuris elocutionis:...libenter, si esset integrum, profiterer idem:libenter, inquam, profiterer (pro Rabir. § 18). Her. mag. p. ιδεών i 4 (ii 282, 32 Sp), al ἐνα- ναλυγείς μάλα χρήσαι πρὸς εὐκρίειν καὶ σωφρίειν, e.g. Dem. Phil. ii §§ 3, 4, fals. leg. §§ 25—7.

argumentum ratione conclusat, not 'to conclude an argument by giving a rea-
terrogando urgeat; ut rursus quasi ad interrogata sibi ipse respondeat; ut contra ac dicat accipi et sentiri velit; ut addubitetur, quid potius aut quo modo dicat; ut dividat in partis; ut aliquid

\[ \text{quasi et sibi ipse om. A.} \]

\[ \text{ecquid A.} \]

\[ \text{partis KH: -es ceteri.} \]

\[ \text{Her. iv 29 § 40 'cum quaerere videtur orator, utrum de duobus potius aut quod de pluribus potissimum dicat'. Quint. ix 2 § 19 'affert aliquid fidei veritatis et dubitatio, cum simulamus quaerere nos, unde incipimur, ubi desinimus, quid potissimum dicendum, un omnino dicendum sit? cuiusmodi exemplis plena sunt omnia, sed unum interim sufficit: equi- dem, quod ad me altinet, quod me vertam, nescio. negemus fuisse insaniam indicii corrupte? et cetera' (p. Cluent. 4). Aquila Rom. 10, διαπρεπες, addubitatio; Rutil. Lupus ii 10 ἀνοίγει, Iul. Rufinius 9 = διαπρεπες. The latter is the word in constant use by the Gk. rhetoricians, 1 pp. 358, 406, III pp. 34, 54, 61, 163, 179 Sp. As examples we have Dem. de Cor. § 129 and the opening of the pro Cluentio, also II Verr. iv 35 (Volkmann p. 423). For further exx. see Straub p. 90.

\[ \text{dividat, ad Her. iv 40 § 52 'divideto est quae rem semovens ab re utramque absolvit ratione subjecta, hoc modo: cur ego nunc ille quiuequam obiciam? si probus es, non nesci: sin iprobatus, non conquosbe', which is compared by Kayser ad l. to the complexio of Cic. Inv. i 45 and the διλημματον of Hermogenes iii 167 Walz. Rutil. Lup. i 18 'μεραμός. hoc schema singulas res separatim dispnendo et sum cuique proprium tribuendo magnam efficere utilitatem et illustrem consuevit'. Rhet. Gr. i 428 Sp. μ. εις μέρη περεγραφή των διων πράξεων. The figure meant by Cic. is perhaps, however, less elaborate than any of the above, all that is meant being probably a simple division of the various parts of one's subject. It must be distinguished from distributio inf. 138. (Cf. Straub p. 90.)

\[ \text{ut aliquid relinquant, 'quaest est παρά- λειψις' says Iul. Victor p. 433 of Halm's Rhet. Lat. min. This is identical with the occulatio of ad Her. iv 27 § 37, but it is not clear that Cic. refers to that figure in the present passage, as is implied in Piderit's note. In παράλειψις the speaker pretends to pass over something and does not really do so. Nor again, can we identify it with πανορωτη- σις (as Monse does), for that is perhaps better classed among the figurae orationis. It appears best to regard it as directly suggested by the previous figure.} \]
relinquat ac neglegat; ut ante praemuniat; ut in eo ipso, in quo reprehendatur, culpam in adversariam conferat; ut saepè cum eis, qui audient, non numquam etiam cum adversario quasi deliberet; ut hominem sermones moresque describat; ut muta

1 ac FPO, ut A et Quint. 3 eis κύριος, iis A (mohsi); his FPO. 4 mores sermonesque Quint.

in its simplest form. Where the subject divides itself naturally into two parts, one of which the speaker does not intend to deal with, he may deliberately state that he will omit that part; and in so doing he will neither use any irony nor will he virtually break his word, as is the case when the figure used is παράλεγησις. This interpretation can be exemplified from Dem. de Cor. 60 a μὲν οὖν πρὸ τοῦ πολεμεύσαντι καὶ δημηγορεῖν εἰμὶ προθαμνα καὶ κάταχε χιλιάρτης, εἴ τις ὁμως οἶδεν γὰρ ηγούμαι τούτων εἶναι πρὸς εὔμω τὸ δ’ ἀφ’ ἡμέραν ἐπὶ ταύτα ἐπέστην ἣμως, διευκολυθήσα ταύτα ἀναμηνήσα. It closely resembles the figura orationis already described in § 135 'cum aliquid praeterente eum id faciamus ostendimus'. The most obvious vers for the introduction of this figure are μιττό, omittit, praetermitto and praeterio (exx. of all of which are given in Seyffer's Schol. Lat. 1 § 43).

praemuniat, de Or. iii 204 'praemunio...ad id quod aggregari'; Quint. ix 2 § 17 'qualis Ciceronis contra Q. Caecilium quod ad accusandum desideravit qui semper defenderit' (div. in Q. Caec. 1). A somewhat different sense is given to it in Iulius Rufinianus p. 46 Halm, who, after giving προφητεργασίαν vel ἐπορεασευσθε τὴν Γκ. for 'πραμις, quæ ante utimur ut confirmetur id quod subieciis sumus', adds 'Cic. pro Milone (§ 7) ante praemunit, liceo homini noccidere, et tum subicis occisione P. Clodium iure'. προδιάρκησις, Rhet. Gr. i 399, iii 14, 51, 62, 95, 161, 174, closely connected with προκατάλυσις inf.; cf. προβεβαπάσιος Fortunatianus p. 127 Halm, and προβεβαπασεις. (Cf. Volkmann p. 421.)

conferat, de Or. l.c. 'trauestio in alium'; II Verr. 1 83 'culpam in alios contulusse' (transferamus p. Font. 18). This corresponds to one of the status causaturum in ad Her. i 15 § 25 and Quint. vii 4 § 13, but resembles the κατ’ αὐτήγκλημα of Iulius Victor p. 381 Halm: 'cum in eum ipsum cuius gratia argumatur culpam conferre conquest' (Quint. vii 4 § 8). As a figure, it is one of the varieties of μετάσχους. Alex. Numen., Rhet. Gr. iii 26 Sp θαν α’ ἔκγνωσας μεθιστῶμεν τὴν αἴτιαν...α’ τὸν ἀνθικὸν εἰς αἰτίαν καθιστῶμεν, e.g. Dem. de Cor. § 22. This is more to the purpose than the instance sometimes given from Cat. 3 'non est ista mea culpa sed temorum', which is another variety of μετάτοχος and not a case of culpa in adversariam collata.

§ 138. deliberat, de Or. l.c. 'communicatio, quae est cum iis ipsis apud quos dicatas deliberatis'. Quint. ix 2 § 20 'cum aut ipsos adversarios consulimus...aut cum judicibus ipsis deliberamus, quod est frequentissimum: quid suadetis? et vos interrogo, quid tandem fieri oportuit?' Iul. Rufinianus 10 'ἀνωκολοσσις communicatio est, cum aut ipsos adversarios consulimus aut cum judicibus deliberamus' (e.g. in Caecil. 37, p. Quinct. 53 f.). (Cf. Volkmann p. 423. and Strab. p. 98.)
describat, de Or. l.c. 'morum ac vitae imitatio magnum quoddam ornamentum orationis et aptum ad animos conciliando vel maxime, saepè autem ad commodos', Top. 83 'descripto, qualis sit avarus, qualis sit ostentator ceteraque eiusdem generis, in quibus natura et vita describatur'; ad Her. iv 40 § 63 'notatio est, cum alicuibus natura certa discretur signis, quae, sicut notae quaedam, naturae sint attributa', cf. Quint. vi 2 § 17. = ἡθοσοῦλα Rhet. Gr. iii 21; Rutil. Lup. i 21 quotes as an example of this, Lysias fragm. p. 213, no. 290 'rure rediens—comparatum', and Dem. fragm. p. 265, no. 65. In ἡθοσοῦλα, the character is displayed by the conversation; similar to this is χαρακτηρωμο, which however is almost always confined to descriptions of personal appearance, Rutil. Lup. ii 7 'quem ad modum pictor coloribus figuris describuit, sic orator hoc scheme mate aut vitia aut virtutes eorum de quibus loquitur deformat'; as an example he quotes an elaborate description of a drunkard from Lycon. Ar. Rhet. iii 16 § 9 ἀλλά ἡδη τὰ ἐπόμενα ἐκατέρωθεν, ὅπως ἀνελαμμένος ἐξείδανεν διηλθὼ ἀρσενικόν καὶ ἀγωνίαν ἐδους (see Cope's Introd. p. 112 f.). (Cf. Volkmann, p. 417.) As instances in Dem. we have Or. ii §§ 15—20, xx (fals. leg.) §§ 361, 211§ 204; c. Steph. § 63, 77; in Cic., II Verr. ii 108, Cat. ii
quaedam loquentia inducat; ut ab eo, quod agitum, avertat animos; ut saepe in hilaritatem resumve convertat; ut ante occupet quod videat opponi; ut comparet similitudines; ut utatur exemplis;


descernere often means to draw the unfavourable features of a character; see Hor. Sat. i 4, 3, Ep. ii 1, 15, and Reid on Sull. 82.

muta—inducta, de Or. iii 205 ‘persona- rumicta inducto vel gravissimum lumen augend’; ad Her. iv 53 § 66 ‘conformatio’ est cum aliqua quae non adest persona confingitur, quasi adsit, aut cum res muta aut informis fit eloquens et forma ei et oratio attribuitur ad dignitatem adcommodata aut actio quaedam’; Top. 45, Part. Orat. 55, Quint. ix 2 § 29 ff. προσωποστοιραθ. Gr. i 386 Sp. Apsines (παραγεγενθεν πρασωπυ το της εις το διακηρυξα παρον, ἀπόδημων, της τεθνειν, της παρες, της στρατικης, της νουμοθειας), Alex. Numen. iii 19 (Dem. i 2, de Cor. § 257), Rutil. Lup. ii 6, Aquila Rom. 3 = persona coniecta, e.g. p. Cael. § 33, p. Planc. 12; supra § 85. (Cf. Volkmann p. 416 f. and Straub p. 87.) προσωποστοιραθ and ηθοστοια tend to run into each other (Quint. ix 2 § 29).

avertat animos, cf. supra § 49 ‘abducet animos’, de Or. l. c. errors inductio, Aquila Rom. 9 ‘αποστροφη, aversio…ubi quae ad alios dicta volumus, ad alios dicere videamur. sic plerumque convertimus orationem in reum ab iudice…acutissimum exemplum in Philippico Demosthenis, ubi quibus verbis populum Atheniensem monitum vult, ea se dict apud Argivos et Arcadas et Messenios contionatum (ii § 19).’ invideo et M. Tullius cum saepe alias, tum pro Roscio (Amer. § 144) convertit orationem ad Chrysogonum ab illo loco: rogat oratique te, Chrysogone, et cetera. Quint. ix 2 § 38 ‘aversum quoque a iudice sermo qui dicitur αποστροφη, mire movet, sive adversarios invadimus (e.g. p. Lig. 3), sive ad invocacionem aliquam convertitur (p. Mil. 31), sive ad invidiosum implorationem (I Verr. v 64). sed illa quoque vocatur aversio quae a propo sita quaestione abducti audi entem’ (Verg. Aen. iv 436). Alex. Numen., Rhet. Gr. iii 23 Sp., αποστροφή δ’ ετοιμη, δαν πρόσωπων ξερον ανθ’ ετερου αιτιωμαθα, ξην πραινειν η επιτροπειν εθελοντες κ.τ.λ.

(Cf. Volkmann p. 426 and Straub p. 88.)

in hilaritatem—convertat, de Or. l. c. ‘ad hilaritatem impulsi’, ib. ii 262, 285, χαριντιμοσ ‘festiva dictio cum amoenti- tate mordax’ (Rufinius 33), λόγος εντρα- τελος εν φ διαχειται (solvitur tisi) δε τε λέγων κα το ακοινον (Tryphon Rh. Gr. iii 205 Sp).

ante occupet, de Or. l. c. anteoccupatio. Quint. iv 1 § 49 ‘ratio occupandi quae videtur obstare (e.g. in Caecil. 1); inde ostendit hanc ipsam’ (sic, accusationem Verris) ‘esse sociorum defensionem; quod schema προβαθμος dicitur’. Rutil. Lup. ii 4 ‘id quod…esse aut fore arbitrarium contrarium nobis, praecoeipsum dicere et cum ratione dissolvere’. It is more frequently called προκατάληψις, Rhet. ad Alex. c. 18, Alex. Numen., Rh. Gr. iii 16 Sp &c. Among the common introductory phrases of occupatio are: at enim, dictet aliguis, forstian quisquis dixit (numerous exx. of these and similar forms are quoted in Seysvett’s Schol. Lat. i § 60). (Cf. Straub p. 108.)

comparat similitudines, cogn. acc., cf. de Off. i 4 § 11, Tusc. Disp. iv 23 ‘morbis corporum comparatur morborum animi similitudo’, de Fin. ii 14 § 45 similitudines transferre (Nägelsbach Stil. § 105 ad fin.).

De Or. iii l. c. and 157 ff. similitudo or simile, ad Her. iv 45 § 59 ‘similitudem oratio traducens ad rem quampiam aliquid ex re dispari simile; ea similia aut or- nandae causa aut probandi aut apertius dicendi aut ante oculos ponendae’. παρα- βολη Ar. Rhet. ii 20, Minuciianus, Rh. Gr. i 418 Sp. and often elsewhere (Seysvett Schol. Lat. i § 82 p. 194—7). (Cf. Volkmann p. 378 f., and for exx. Straub p. 84.) Quintilianis comparatio (ix 2 § 100) is rather different.

exemplis, de Or. l. c.; ad Her. iv 49 § 62 ‘exemplum’ is allicius facti aut dicti praeteriti cum certi auctoris nomine propositio; id sumitur eisdem de causis, quibus similitudo’. For instances see Seysvett i § 76 p. 182 ff. παραδειγμα ‘paradigma facit vera exempla, parabole dicta ostendit’ Rufinius 23; Ar. Rhet. i 2 § 8, i 20 § 1, iiii 17 § 5, Rhet. ad Alex. 8 (Cope’s Introdt. p. 105—8). (Cf. Volkmann p. 185 ff. and Straub p. 86.)
ut aliud alii tribuen disperiat; ut interpellatorem coercet; ut aliiquid reticere se dicat; ut denuntiet quid caveant; ut liberius quid audeat; ut irascatur etiam, ut obiurget aliquando; ut de-

\[\text{XL 138—}
\]

\textit{Ciceronis}

\textit{disperiat}, de Or. iii 203 distributio; ad Her. iv 35 § 47 \textit{d} est cum in plures res aut personas negotia quaedam certa disperiantur, hoc modo: \textit{qui vostrum, indices, nomen senatus diligis, hunc oderit necesse est...qui equestrem locum splendi-dissimum cupit esse in civitate, is optet istum maximas poenas dedisse, &c.} e.g. p. Mil. 20 \textit{luget senatus, maeret equester ordo, tota civitas confecta senio est} \\&c. Cat. ii 18-23, II Verr. iii 6. \textit{diapoeis}, Rufinius 23, \textit{cum fit rerum distributio}. The order of the figures in de Or. suggests its identity with \\textit{digestio}, but this has already been identified with \textit{dividat in partis} in § 137, and \textit{digestio} and \textit{distributio} are both enumerated as separate figures in Quint. ix 2 § 2.

\textit{coerccat}, de Or. ii 262 (L. Aelius Lamia) \textit{cum interpellaret odiose, audiamus, inquit, pulchellum puernum, Crassus.} Quint. ix 2 § 2 \textit{interpellatio, interpellantis coercito}; which gives additional probability to the conjecture that \textit{ut interpellat} has dropped out before the present clause; cf. \textit{interpellatio} (de Or. iii 205).

\textit{relocere}. Rutil. Lupus ii 11 \textit{papasio-
\textit{pesis}: hoc est, cum aliquid nos reticere dicimus, et tamen tacitum intelliget.} et hoc utendum est, cum aut notam rem esse auditoribus arbitramur, aut suspicionem excitare maiores reticendo possimus... Hyperidis: \textit{cogis me inuriae tuae causam proferre? nihil agis; non dicam; sed ipsum tempus eam patefaciet.} The more common name for this figure is \textit{papraclepsi}, Hermog. ii 430 Sp, \textit{en prospoeise de paraelefies muphs twn pragmatwn (kata treis pronois) gineta}, Alex. Numen. iii pp. 23, 57, 60, e.g. Dem. de Cor. § 7, Meid. § 15. In this figure we really mention something while pretending to pass it over; whereas in \textit{apostaionpesis} (as usually understood) we really pass it over. Quint., however, ix 2 § 54, interprets \textit{reticencia} in de Or. l.c. by \textit{apostathnpeis} and quotes as an example the pronominal of the \textit{de Corona} § 3 \textit{dxv &mu; m...ou bo-
\textit{loham de duvcheres eipwv othdn arqhmynov tov logou}. In this, he is followed by Piderit; but the vague \textit{reticencia} may well include both \textit{paraclepsi} and \textit{apostaionpesis}, and the former may alone be intended by the more precise definition in the present passage (Monse, de figuris p. 34 f.).

\textit{denuntiet}, omitted in de Or. unless we alter \textit{commendatio} (which occupies the corresponding position in the series) into \textit{communio}, cf. Rufinius 11 \textit{apathet, communio} (Halm's emendation of \textit{diapathet}, communio) et quasi denuntiatio eorum, quae futura sunt; \textit{orationes...tamquam armorum communio} de Or. iii 206 (but not as a figure). \textit{kataphatheto} occurs in Dem. p. 577 (\textit{tov theow}) and Ar. Rhet. iii 7 § 5 (\textit{tous dakoastai}); but \textit{kataphathetos}, as the name of the corresponding figure, is found only in Quint. ix 3 § 103, where it is quoted from the rhetorician Celsus and translated by minae. \textit{diapathet} (Piderit) does not occur. As exx. we have pro Rab. Post. 18 \textit{rapientur homines in haec judicia...nisi cavetis}, ib. 15 \textit{moneo et praedico, integra re causaque denuntio... dum potestis, dum licet, providete}, p. Sex. Rosc. 153 \textit{cavete...judices, ne nova...proscriptio instaurata esse videatur}, p. Rab. perd. reo 33 \textit{idem ego...clamo praeccolo denuntio...nobilis a nostris cupiditatis...a domestico consiliiis est cavendum}, p. Mur. §§ 79 ff., Phil. i 26, vii 20, 25, 27. Part of the above passage of the \textit{pro Murena} (§ 84 \textit{de vestra salutare sententiam feretis}) is compared in Forsyth's \textit{Hortensius} p. 169 to the favourite formula of a distinguished advocate of our own time: \textit{Gentlemen, you are none of you safe!}

\textit{liberius quid audeat}, de Or. l.c. \textit{vox quaedam libera atque etiam effrenatio augendi causa}: ad Her. iv 36 § 48 \textit{li-
\textit{centia} est, cum apud eos quos vereri aut metuere debemus, tamen aliquid praetere nostros dicimus, quod eos minime offendat, quo eos aut quos ei diligent aliquo in errato vere reprehendere videamur}, Quint. ix 2 § 27. \textit{parrhesia} (Rutil. Lup. ii 18, Rufinius 33): \textit{etipathais} (Tiber. iii 60 Sp, e.g. Dem. fals. leg. p. 411 § 224, de Cor. p. 381 § 159); Hermog. ii 297 Sp, \textit{ot trashne logon pikros te kai agan etipathetikos...ewnoia tawv elai trashvnei pasei ata tawv meizwv prouatwv etipathwv etipathai apo tivn tawv elwttwv prouatwv...}
ORATOR. 147

precetur; ut supplicet; ut medeatur; ut a proposito declinet aliquid; ut optet; ut exsecutetur; ut fiat eis, apud quos dicet,

1 ut a proposito—aliquantulum secl. Bake (et Schenk coll. 137 init.). 2 (om. ut) exsecutetur A. eis KJF, iis A (MOBST); his FPO. dicet FPO et codd. Quint. AMb, dicit cod. Quint. B, dicit A.

πων ἀπαρακλήτως (e.g. Dem. Ol. iii §§ 20, 31, Phil. iii &c.), the same writer adds that Dem. rarely resorts to καθάρα ἀπαρακλήτως (pure and unmitigated) τραχύτης, but prefers to blend it with smoother forms of expression. As exx. in Cic., we have pro Ligario 6 f. 'vide quam non reformidem', p. Rab. perd. reo 18 'quin continetis vocem, indicem stultitiae vestrae, testem paucitatis', p. Sex. Rosc. 31 'certum est deliberatumque, quae ad causam pertinere arbitratur, omnia non modo dicere, verum etiam libenter, audacter, libereque dicere'. (Cf. Volkmann p. 452 and Straub p. 107 f.)

frasatur, de Or. l.c. iracundia. Rufinianus 11 'ἀδικητὸς indignatio, quae fit maxime pronuntiatione'.

obliurat, de Or. l.c. obliurat, ἐπιλήμμα, 1 Cat. 13—18. De Or. ii 359 'his quattuor causis (acclamationes adversae populi) totidem medicinae opposuntur: tum obliurat, si est auctoritas; tum admonitio quasi lenior obliurat; tum promissio, si audierint, probabilus; tum deprecatio, quod est infirmum, sed non numquam utile'.

decprecat, de Or. l.c. cc. deprecatio, ad He r. i 14 § 24 (among the constitutiae causae) 'deprecatio est cum et percasse se et consulto fecisse reus confutetur et tamen postulat ut sui misericatur', ib. ii 17 § 25; Cic. Inv. ii 104, II Verr. v 2, p. Flacco 26, p. Murena 58, pro Client. 8, 81. synnymphs (Herm. π. τῶν στάσεως ii 141 Sp), παραίτησις (Dion. Hal. de Thuc. 45 ἐχρήστεν...τῷ κυνεύοντι τοὺς ταπεινοὺς καὶ παρατητικούς τῇ ὁργῇ ἀποδόντα λόγους).

Neither of the above Gk. terms is found among the figures of the Gk. rhetoricians.

supplcet, de Or. l.c. obsecratio, ib. i 227 f., in Inv. i 22 (benevolentia comparatur) 'si prece et obsecratio humilii ac suplici utemur', e.g. pro Quint. 91, 99 obsecrat, p. Mur. 86 'oro atque obsecro', p. Sestio 147 'vos obtestor atque obsecro', Cael. 78 'oro obtestorque vos'.

All these exx. of pathetic appeal are naturally found in the peroration. The corresponding Greek terms δέος and ἱκεσία are not treated by the Greek rhetoricians as figures, but under the heading of ἔλεος as among the obvious topics of the peroration (cf. the frequent form of conclusion: δέομαι καὶ ικετεύω καὶ ἀντιβολω).

medeatur. De Or. l.c. purgatio. De Inv. i 15 'cum factum conceditur, culpa removetur', e.g. in the pro Milone (Pld.); where, however, we have a status causae rather than a figure. For the metaphor, cf. de Or. i 169 'laborabantis succurrat, aequiv medeatur, afflicitos excitat'; ii 339 medicinae (quoted above), ib. 186, where the orator is compared to a medicus, ib. 303 'qua sanare nequeunt, exulcerant', 322 'restitui sanarique', Part. Orat. 67 'ad sedandas animos et oratione sanandas'. Similarly ad Her. iv 37 § 49 'eiusemodi licentia si nihilum videbitur acrimoniae habere multis mitigationibus lentetur'. Cf. Aristotle's use of ἵππος ἐρυθραία in Rhet. iii 14 § 7, of rhetorical specifics, calculated to cure the inattention, indisposition to listen, and the other infirmities of the audience; and Hermog. π. κεντρίστος δ ii 431 Sp, αἰτήσεως καὶ τολμημάτων διανοιγμὸς τάς ἐπιθετικής καὶ παραθετικής, ib. π. εἰρήσεως ii 257 Sp, τὰ κακόγλα...λάθαι, τῇ προκατακεκάθη καὶ προσβείται καλοκεκάθη, ib. 258, Alex. Numin. III 14 Sp, προσβείταις, Fortunatianus p. 127 Halm, Schol. in Hermog. iv 193 Walz, προσβείταις. As exx. of this last we have II Verr. v 10 'metuo ne quid arrogiantis apud tales viros videar dicere'. Phil. x 19 'erumpat enim aliando vera et me digna vox' (Straub p. 107). καθαρός, mentioned in Piderit's note, does not appear to be used by the Greek rhetoricians in any technical sense.

declinatio. De Or. l.c. 'declinatio brevis a proposito, non ut superior illa dregressio' (137); Quint. iv 3 § 12 'hanc partem παρέκβαινος vocant Graeci, Latini ercessum vel egressionem. sed haee sunt plures, ut dixi, quae per totam causam varios habent excursus, ut laus hominum locorumque, ut descriptio regionum, expositio quarumdam rerum gestarum, ut laetitia fabularum' (e.g. II Verr. ii 1 Siciliae laus), ib. § 14 'παρέκβαινος est...allicuius rei sed ad utilitatem causae pertinentis extra ordinem exculrens tractatio'.

optet, de Or. l.c. optatio. Rufinianus 28 'εὐχαλ, precationes...Cic. in Catilinam, cum invitac Iovem ad poenam coniuratorum atque ita concludit: aternis suppliantes vivos mortuosque maclactas' (I Cat. 33); p. Mur. 1; Dem. de Cor. ad fin.
familiaris; atque alias etiam dicendi quasi virtutes sequetur: brevitatem, si res petet; saepe etiam rem dicendo subiectit oculis; saepe supra feret quem fieri possit; significatio saepe erit maior quam oratio; saepe hilaritas, saepe vitae naturarumque XLI

1 in alias FPO. sequatur FPO. 3 fieri FPO et Quint.; superi A. 4 erit FPO et Quint.; re A.

where it is combined with the next figure. 

exsecratur, de Or. lc. exsecratio. Rufinianus 15 'ápô, execratio. execratio oratoria apud Cic.: o scelus! o portentum in ultimas terras exportandum!' (II Verr. i 40).

 ratified—familiaris, de Or. lc. commensatio and concilatio, Quint. ix 2 § 3.

§ 139. quasi apologises for the morphological phrase virtutes sequetur. Brut. 65 'omnes oratoriae virtutes in eis (Cato's speeches) reperientur': Quint. ix 1 § 36 commends the addition of this third group and after quoting the §§ of 134 (et reliqua—magnitudo)—139, adds this criticism (ix 2 § 2): 'omnia tamen illa, etiam quae sunt alterius modi (i.e. the second group, the figurae sententiarii) lumina, adeo sunt virtutes orationis, ut sine illa nulli intelligi fere possit oratio'. This metaphorical use of virtus is common in Quint. e.g. i § 1 'omnis oratio tres habeat virtutes', viii pr. § 17, x i §§ 50, 109, xii i §§ 20, 24; i § 9; x i §§ 26, 35.

sequitur, 'aim at', a slightly different sense to exemplia sequitur, 'look for', (133).

brevis simus, de Or. iii 202 'distincte concisa brevis'; ad Her. iv 54 § 68 'res ipsa tantum modo verbi necessario expedita...habet paucis comprehensa brevitas multarum rerum expeditionem; qua re adhibenda saepse est, cum aut res non egent longae orationis, aut tempus non sitiam commorarii'. βραχυλεύειν Rhet. ad Alex. 22 (cf. Quint. viii 3 § 82), βραχύη

τι καὶ υντομίκ Aristid. ii 500 Sp. A special variety of this is called ἐντριχασμος Rh. Gr. ii pp. 22, 50, 177 Sp., the percursor of de Or. iii 202.

subicet oculis. De Or. iii 202 'rerum quasi gerantur sub aspectum paene subiecto', Part. Orat. 20; Ar. Rhet. iii 11 § 2 λέγω δὲ πρὸ ἐφιματων τῶσα ποιεῖν ὁσα ἐνεργεῖται σημεῖα (with Cope's notes on pp. 111, 125); ad Her. iv 55 § 68 'demonstratio est, cum ita verba res exprimitur, ut geri negotium aut res ante oculos esse videatur'. Quint. ix 2 § 40 'ab aliis ὑποτυπώσις dicitur proposita quaedam forma rerum ita expressa verbis, ut certi potius videantur quam audiri: ἵππε inflammatum sceleris et furor in forum venit, ardebant oculi, tota ex ore crudelitas eminat' (II Verr. v 161). Nicol. Sophb., Rhet. Gr. iii 456 Sp, ἄνθρωπος ὑποτύπωσις καθάλαγεν εἰς ὄψιν ἄνω τὸ γεγενημένον καὶ δὲ ἐκφράσεως θεατά τῶν ἀτόμων ἐργαζόμενων ἡμᾶς, Apsines, ib. i 387 Sp. (Cf. Volkmann, p. 417.) It is also termed διαστήμωσιν ib. i 457, Tiber. iii pp. 79, 163. Cf. ἐνάγεια, Rh. Gr. i 439, Demetr. ii. iii 307 Sp; Rhet. min. Lat. p. 62 Halm, 'ἐνάγεια is figura, qua formam rerum et imaginem ita oratione substituitus, ut lectoris oculis praesentiaque subicimus = evidentia Top. 97; Dion. Hal. de Lysia 7 (ἐνάγεια) ὑδωράς τιν υπὸ τὰ ἀποθεοῦσα ἄγωνα τὰ λεγόμενα. subicet oculis is equivalent to representabilis. Quint. iv 2 § 63, vi 2 § 32, viii 3 § 61. (Cf. Volkmann, p. 377.)

supra feret. De Or. iii 203 'augendi minuendive causa veritatis superlatio atque traiectio'; Top. 45; ad Her. iv 33 § 44 'superlatio est oratio superans veritatem augendi minuendive causa'; esp. Quint. viii 6 §§ 68 ff. (hyperbole) est 'decens veri superiectio' e.g. Phil. ii 67, II Verr. v 145. ἤπερβολή, Ar. Rhet. iii 11 § 15, Rhet. ad Alex. 35, Apsines, Rh. Gr. i 405, ib. iii 198, 211, 237 Sp: Rufinianus 'in alii tropos videtur: ceterum fit, cum excedit veritatem sententia'. (Cf. Volkmann, p. 374 ff.)

significatio maior. De Or. iii 202 'plus ad intelligendum, quam dixeris, significatio'; ad Her. iv 53 § 67 'significatio est res, quae plus in suspicione relinquat quam positum est in oratione', Quint. viii 3 § 83 'vicina praedictae (i.e. breviti) sed amplior virtus est ἐμφασις, alio-

orem praebens intellectum quam quem verba per se ipsa declarant. eius duae sunt species: altera, quae plus significat quae dicit; altera, quae etiam id, quod non dicit', id. ix 2 § 5 ἐμφασις, Tiber., Rh. Gr. iii 65; Tryphon ib. 199, καὶ δὲ ὑπονοιαι αἰσθάνονται τὸ δηλομένον.

hilaritas, (138 in hilaritetam convertit) has already occurred among the figurae sent. There it refers to the exciting of merriment in the audience;
imiatio. hoc in genere—nam quasi silvam vides—omnis eluceat oportet eloquentiae magnitudo.

Sed haec nisi collocata et quasi structa et nexa verbis ad 140 eam laudem, quam volumus, aspirare non possunt: de quo cum mihi deinceps viderem esse dicendum, etsi movebant iam me illa, quae supra dixeram, tamen eis, quae secundur, perturbabar magis. occurrebat enim posse reperiri non invidos solum, quibus referta sunt omnia, sed fautores etiam mearem laudem, qui non censerent eius viri esse, de cuius meritis tanta senatus judicia

3 conl. k. 5 non movebant FPO. 6 eis KIP, iii A (OHST); his FPO (M). sequuntur ceteri. 8 laudem mearem A (st). 9 senatus tanta A (tt).

here, to cheerfulness of manner and brightness of style on the part of the orator; 128.

vitae—imitatio. De Or. l.c. 'morum ac vitae imitatio vel in personis (προσωπο- ραδα) vel sine illis' (ἡποραδα, supra p. 144).

We have already had something nearly, if not entirely, identical, in 138. Unless we are to suppose that Cic. is carelessly repeating himself, we can only conjecture that he here intends to indicate various forms of mimicry in voice or gesture.—silvam, 12.

§§ 140—148. Before proceeding to treat of the arrangement of words and the construction of sentences, Cicero justifies himself for devoting his present leisure to such apparently unimportant topics.

§ 140. collocata, 'arranged in proper order'. structa, 'constructed after a preconceived design' (20); the figurative use of structura is softened down by the apologetic quasi. nesx, 'skillfully joined together'; Quint. ix 4 § 22 'in omni compostione tria sunt genera necessaria: ordo, iunctura, numerus'.

viderem ... movebant ... perturbabar. The imperfect is here used because the writer is describing not merely his feelings at the moment of writing, but all the misgivings that filled his mind while contemplating the task that was still before him.

In such cases modern usage generally prefers the present tense (cf. Madvig § 385 and supra § 50). For the special form of periodic structure exemplified in this sentence, a: (b : A), see Nägelsbach Stil. § 150. 2.—For movebant and the other imperfects and the general sense of the whole passage, Dr Reid compares de Fin. i 1 'non eram nescius, cum...manda- remus &c.'

supra dixeram, his earlier misgivings as to the difficulty of his theme, which he has already repeatedly expressed in §§ 33 and 75.

occurrebat, the thought repeatedly presented itself to me, p. Mil. 25 'occurrebat ei mancam ac debilem praeturam futuram suam'. II Verr. v 104 'occurrebat illa ratio'; de Fin. iv 47 'quodcumque in mentem veniat, aut quodcumque occurrat'.

invidios, pro Flacco 2 'laudis invidus'; Cic. speaks of the invidia of his enemies in pro Dom. 44, Phil. xiv §§ 13—17. For invidios contrasted with fautores, cf. pro Planc. i 'cum audirem meos invidos huic accusationi esse fautores', also ib. 7 'populus semper aut invidet aut favet', and 55 'multi fautores laudis tuae; multi huic invident'. Cf. also (in re simili) de Nat. Deor. i 6 'in- vidi vituperatores', contrasted with 'be-nevoli obiurgatores'.

de cuius meritis. There were at least four special occasions on which Cicero's services to his country were publicly recognised. (i) Upon his discovery of the Catilinarian conspiracy, the Senate decreed a supplicatio: in Cat. iv 5 'haec omnia...vos (P. C.) multis iam iudiciis iudicantis: primum quod mihi gratias egistis singularibus verbis, et mea virtute atque diligentia perditorum hominum pat- tefactam esse coniurationem decrevistis... maximeque, quod meo nomine supponationem decrevistis, qui honos togato habitus ante me est nemini', ib. 10, pro Sulla 85, Phil. ii 2, 13, xiv 24. (ii) After the punishment of the conspirators, he was greeted on the nones of December as the saviour of his country: pro Flacco 102, ad Att. x i § 1, xvi 14 § 4, Plut. Cic. 21 § 3. (iii) On resigning his consulship, 'he swore not the usual oath, but one of his own and a new oath, to the effect that he had saved his country and preserved the supremacy of Rome; and the whole
feceisset comprobam populo Romano, quanta de nullo, de artificio dicendi litteris tam multa mandare. quibus si nihil aliud responde rerem nisi me M. Bruto negare roganti noluisse, iusta esset excusatio, cum et amicissimo et praestantissimo viro et recta et honesta petenti satis facere voluissem. sed si profitear,—quod utinam possem!—me studiosis dicendi praecepta et quasi vias, quae ad eloquentiam serant, traditurum, quis tandem id iustus rerum existimator reprehendet? nam quis umquam dubitavit quin in re publica nostra primas eloquentia tenuerit semper ur-


people confirmed the truth of his oath’, while Cato ‘so extolled the consulship of Cicero in a speech to the people that they voted him the greatest honours that had ever been conferred, and called him the father of his country’ (Plut. Cic. 23; cf. pro Sestio 121 ‘me...quem Q. Catulus, quem multi alii saepe in senatu patrem patriae nominabant’, ad Att. ix 70 § 3). (iv) Just before his recall from exile in B.C. 57, the Senate, on the motion of Pompeius, passed a resolution *renuntiare Ciceronis consulii esse conservatam* (post redit. §§ 16, 26); cf. pro Sestio 126 (of the compliments paid him in the theatre) ‘ca populus Romanus non solum plausu, sed etiam genitu suo comprobat’.

tam multa, referring mainly to the *De Oratore*, which was written nine years before.

negare roganti, 1, cf. 35. recta—petenti, 1.

§ 141. si profitear...quis reprehendet. Madv. § 348 d, Robj § 1574 (2).—Either *ferant* or *ferent* is preferable to *fererent*, which cannot well be defended as attached to the tense of the purely parenthetical clause: *quod utinam possem*.

Since the above note was written, the latest critical editions have revived Ernesti’s tempting conjecture of *profiterer* for *profitear*. The MSS recognise *profitear* alone, and the best of them are also in favour of *reprehenderet*, as against *reprehendet*, *profitear* and *reprehenderet* cannot both of them be right; and whether we print *profitear...reprehenderet, or profiteere...reprehenderet*, we must depart, in either case, from the authority of the MSS. *profitear* seems defensible on the ground that

Cic., as remarked by Dr Reid, ‘can well imagine himself making the profession’. The imperfects *ferent* and *reprehenderent* are possibly corruptions caused by the tense of the preceding verb *possem*, which has nothing to do with the main construction of the sentence. *possem* does not refer back to *profiteri* but points forwards to *tradere*.

*rerum existimator*, p. Marc. 15 ‘ex quo nemo iam erit tam inustus existimator rerum qui dubitet, &c.’ *rerum*, which is suppleurally in English, is often similarly used with substantives in Latin, esp. with abstract words such as *inopia, inscia, ignoratio, repugnanzia, inconsequentia, contemplatio et cognitio* (Nagelsbach, Stil. § 19. 1). The insertion of *harum* before *rerum* seems unnecessary.

*existimator*, which is opposed to *magister* in § 112, is a neutral word for ‘critic’, while *reprehensor* (Acad. ii 7) is an ‘unfavourable critic’ (Reid).

*primas* (18), de Off. ii 65 ‘iuris civilis summo semper in honore fuit cognitio atque interpretatio; ib. 66 ‘atque hic arti finitima est dicendi facultas et gratior et ornament. quid enim eloquentia praestabilius vel admiratione audientium vel spe indigentium vel eorum qui defensi sunt gratia?’...huic ergo a maioribus nostris est in toga dignitatis principatus datu’. (In the passage just quoted, we should perhaps alter *spe indigentium* into *spe indigentium*, cf. de Fin. ii 118 ‘cum opem indigentibus salutemque ferres’.) Brut. 151 (of Servius Sulpicius) ‘videtur mihi in secunda arte (jurisprudence) primus esse maluisse quam in prima (oratory) secundus’ (p.Mur. 29).
banis pacatis rebus, secundas iuris scientia? cum in altera gratiae, gloriae, praesidis pluralim esset, in altera praescriptionum cautio, quam quidem ipsa auxilium ab eloquentia saepe peteret, ea vero repugnante vix suas regiones finisque defenderet. cur igitur ius civile docere semper pulchrum fuit hominumque clarissimorum discipulis floruerunt domus: ad dicendum si quis acuat aut adiuvent in eo iuentutem, vituperetur?

1 pacatique FPO et A et m (MOKH): pacatis v et Stangl; pacatique rebus cod. l. 2 praesi 1; -is ceteri. praescriptionum cod. Laur. 50, 31 a Poggio scriptus (OKJP): persecutionum FPO et A (Ern. et MHst). 4 finis K: -es ceteri. 6 domus floruerunt A. 7 aut—eo seel. Hoerner.

urbanis is put first for emphasis;—'provided Rome be tranquil'. Rome, it is true, is the only city where eloquence and jurisprudence attain to a full development, and are permitted to exercise all their lawful influence,—there is the forum, the senate, the seat of empire and of law; but even there, all this continues only in the time of peace,—pacatis rebus; 'silent enim leges inter arma' (Mni. 10) and eloquentiam obmutescit, Brut. 22, 6, 330 ff. (Piderit). For the sense cf. de Or. i 30 'haec una res (eloquentia) in omni libero populo maximeque in pacatis tranquillissimique civitatisbimus semper floruit; ii 35 (usus dicendi) 'in omni pacata et libera civitate dominatur'; Brut. 45 'pacis est comes otique socius eloquentia'. Similarly, of jurisprudence, p. Mur. 30.

praescriptionum, 'preliminary provisions', special legal clauses limiting the subject-matter of a suit. The praetor's edict recited the general formulae appropriate to the several kinds of suits; the suitor selected the one appropriate to his own case and prefixed to it any limiting clauses that were required. Gaius iv 132 'praescriptiones autem appellatas esse ab eo, quod ante formulas praebentur, plus quam manifestum est'. As an example of these praescriptiones we have the velut atque usitata exceptio EA RES AGATVR CVIVS REI DIEC FVIT which is mentioned in Gaius iv 131 and alluded to in de Or. i 168. This particular praescriptio was in the interest of the plaintiff demanding payment of a sum due to him. It enabled him to limit his suit absolutely to a claim for the sum which was actually due. Otherwise, he would be prevented from suing at a subsequent time for any similar payment, as the defendant would meet him with an exceptio rei in judicium deductae, contending that when a decree had once been made the case could not be re-opened (Gaius iv 130 ff.).

cautio, clauses to secure against damage; p. Q. Rosc. 35 ff, 36, p. Sest. 15; Brut. 18 'non solvam nisi prius a te cavero, amplius eo nomine neminem, cuius petitio sit, petiturum'; p. Mur. 22 'tu caves, ne tui consultores, ille ne urbes et castra caparticipant', ib. 19, de Inv. ii 120, 135, 140 'quaedam, quae perspicuca sunt, tacitis exceptionibus caveri', Ilii i 142 'praedibus et praedidis populo cautum est', de Off. ii 65, ad Fam. vii 7 § 4. praescriptio, 'instruction in', cf. 'lex est recti praescriptio' (de Nat. Deor. ii 79).

quia quidem—defenderet. Pro Mur. 29 'vestra responsa atque decreta et evertuntur saepe dicendo et sine defensione oratoris firma esse non possunt'.

§ 142. Ius civile—domus. Knowledge of jurisprudence was obtained by personal intercourse with distinguished jurists: de Or. i 200 'domus iuris consulti totius oraculum civitates; testis est huiuscem Q. Mucii ianua et vestibulum &c., de Am. i 'eram deductus ad Scaevolam &c.'

For a similar practice in the study of oratory (ad dicendum, &c.), cf. Quint. xii ii § 5 'frequentabant eius domum optimi iuvenes more veterum et veram dicendi viam velut ex oraculo poterent'. ib. 6 'quid porro est honestius quam docere quod optime scias. sic ad se Caelium deductum a patre Cicero profetetur; sic Pansum, Hirtium, Dolabellam in more praecedentioris exercuit cotidie dicens audienza'. It was in the year in which the Orator was published, that Cicero writes to Paetus, ad Fam. ix 16 § 7 'Hirtium et Dolabellam dicendi discipulos habeo', and to Volumnius ib. vii 33 § 2 'et Cassius tuus et Dolabella noster...studis isdem tenetur et meis aequissimis utuntur auribus' (cf. Suet. de rhetoribus i, Seneca controv. i pro. § 11).

See Intro. p. lili.
nam si vitiosum est dicere ornate, pellatur omnino e civitate eloquentia; sin ea non modo eos ornat, penes quos est, sed etiam universam rem publicam, cur aut discere turpe est, quod scire honestum est; aut, quod nosse pulcherrimum est, id non gloriosum est dicere? 'at alterum factitatum est, alterum novum.' fatores sed utriusque rei causa est: alerum enim respondentis audire sat erat, ut ei qui docerent, nullum sibi ad eam rem tempus ipsi seponerent, sed eodem tempore et dissentibus satis facerent et consulentibus; alteri, cum domesticum tempus in cognoscendis componendisque causis, forense in agendis, relicum in se ipsis reficiendis omne consumerent, quem habebant instituendii aut docendi locum? atque haud scio an plerique nostrorum oratorum ingenio plus valuerint quam doctrina: itaque illi dicere melius quam praecipere, nos contra fortasse possumus. 'at dignitatem docere non habet.' certe, si quasi in ludo; sed si

On the combination of the two coordinate propositions (pulchrum fuit and vituperetur) where in English we should make the first subordinate to the second, see Madv. § 438. A sharp contrast is here produced by mere juxta-position without any expressed grammatical connective (Roby § 1027 b). Cf. § 109.

dicere ornate. Cicero is writing with a conscious reference to his own style of oratory, which, in the opinion of some of his contemporaries, was ornamental to an excessive degree. Introd. p. ix.

This is a good example of the argument from relatives, ek τῶν πρῶς ἀλληλα, Ar. Rhet. ii 23 § 3 (Cope).

§ 143. at introduces the opponent's objection (Roby § 1623). fatores: sed, 31

respondentis. One of the principal duties of the iurisconsultus was consulentibus respondere; de Or. i 212 'ad respondentum et ad agendum et ad cavednum peritus'; two of these three duties are also mentioned in p. Mur. 19, with the addition of another: 'hanc urbanam militiam respondendi, scribendi, cavendi', ib. § 22. Brut. 306 'ego autem iuris civilis studio multum operae dabam Q. Scaevolae Q. F., qui quamquam nemini se ad docendum dabat, tamen consulentibus respondendo studiois audiendo docebat'.

ipsi, 'on their own part', as contrasted with their pupils.

domesticum, contrasted with forense, ad Fam. v § 6 fin. 'in omnibus, publicis privatis, forensibus domesticis...negotiis'; so doni contrasted with in foro Quint. v 7 § 11, xi 1 § 47, xii 8 § 13. cognoscendis—, 'studying', de Or. ii 29 'quotunque causas erit tractaturus...diligenter penitusque cognoscatur'; Brut. 87 (diem) 'totum in consideranda componendaque causa possuisse'.

haud scio an expresses in Cic. a modest affirmative; in post-Augustan writers, mere ignorance or doubt (Madv. § 453, Roby § 2256).
doctrina, not learning in general, but the special study of the theory of rhetoric.

§ 144. si sc. doces. in ludo. For a similar expression of contempt for the
monendo, si cohortando, si percontando, si communicando, si interdum etiam una legendo, audiendo, nescio [cur], cum docendo etiam aliquid aliquando possis meliores facere, cur nolis. an, quibus verbis sacrorum alienatio fiat, docere honestum est, ut est: quibus ipsa sacra retineri defendique possint, non honestum

1 (om. si) percontando FPO. communicando A (MOKJSI): commemorando FPO (H).

2 nescio cur cum docendo etiam secl. Madvig, adv. crit. ii 190 'nam et nescio cur interpositum turbat orationis formam (si—possis, cur nolis?), et docendis communis notio perverso hoc loco interponitur, ubi enumerantur formae docendae a ludi similitudine alienae'. cur non eiecerant Lambinus, Ernesti, Schuetz; cur includerat Bake (K). etiam aliquid aliquando fortasse excludenda esse suspicatur Halmius in p². nescio cur cum...aliquando, possis meliores facere, cur nolis? p², sed inter punctiones hiuius ratio in obscurum est. nescio cur non...aliquando si possis meliores facere: cur nolis? H, sed interrogatio ista nimis est abrupta. aut ante audiendo excidisse arbitratur Reid; idem ipsum illud audiendo secludendum esse suspicatur, collato Acad. ii 7 'dicendo et audiendo'. cur non (curis; fortasse in archetypo erat cum) A et FPO (H); idem Halmio (in p² p. 198) non displicet: cur cum codd. Vit. Eins. (Meyer, OJP et secluso cur K), cur ante cum ditographiae tribuit Reid qui cur et cum saepe inter se confusa esse testatur. docendo cod. Laur. 50, 31 (edd.): dicendo FPO et A. 3 aliquis aliquando Bake. possis A (OKJPSI): si possis p² et Erl. (Ern. Lamb. H): posses FPO et cod. Vit. (M).
meliores A (OKJPSI): melius FPO et Vit. (M).

4 ut est om. A.

narrow scholastic type of training in rhetoric, cf. de Or. ii 100 'hoc in ludo non praecipitur; faciles enim causae ad pueros deferuntur', ib. 117, 133, iii 93 ff.

percontando. So Quintilian, in describing his model teacher of rhetoric: 'interrogantibus libenter respondat, non interrogantes percontetur ulterius' (ii 2 § 6): de Fin. ii 2 (of Socrates). On the derivation of percontari ('to probe', 'to question strictly'), from contus, see Corsen, Ausrucke, ii 2 § 36 note.

aliquid is constructed with docendo. meliores sc. aliquis. cur nolis. For the rhetorical repetition of cur, cf. de Div. i 131 'quid est igitur cur, cum domus sit omnium una eaque communis, cumque animi hominum semper fuerint futurique sint, cur ei...possicere non possint?' The construction in the text is, however, so awkward that there is room for suspecting a more or less extensive interpolation.

Dr Reid points out that the repetition of cur, within so short an interval, is very unlikely, though ut is not uncommonly so repeated,—see his note on Acad. ii 139.

an, 31. quibus verbis—'the customary legal formula'; de Or. i 237 'neque illud est mirandum, qui, quibus verbis coemptio fiat, nesciat, eundem eius mulieris, quae coemptionem fecerit, causam posse defendere'.

sacrorum alienatio. When a Roman citizen who was sui iuris was transferred by adrogatio into a new familia, it was necessary for him to make a formal declaration, dissolving his connexion with his previous gens, and renouncing his gentle rights, together with the obligation to observe the common sacra gentilicia. This act of renunciation was called sacrorum alienatio or detestatio, and Cicero's friend, the learned jurist Servius Sulpicius, wrote a special treatise on the subject, entitled de sacris detestandis (Gellius vii =vi 12 §§ 1, 2). On these sacra privata cf. de Leg. ii 47—53, p. Mur. 27 'sacra interire illi noluerunt'; and, on the difference between adoptio and adrogatio, see Gellius v 19 § 4 'adrogantur hi qui, cum sui iuris sint, in alienam sese potestatem tradunt eiusque rei ipsi auctores funt'. In the text, sacrorum alienatio probably refers to the transfer of landed property in order to get rid of the burden of the sacra attaching thereto.

sacra retinerti. One of the ordinary penalties attaching to condemnation on a criminal charge was exile, which carried with it the loss of the rights of a citizen, including the sacra. Hence the successful defence of a citizen on such a charge enabled him to retain his sacra, and the success of that defence would depend on the pleader having received proper instruction in the art of oratory. sacra retinerti does not, however, refer to the prevention of exile alone, but to the averting of any loss of status.
CICERONIS [XLII 145—

est? 'at iūs profinetur etiam qui nesciunt; eloquentiam autem illi ipsi qui consecuti sunt, tamen ea se valere dissimulant'. properea quod prudentia hominibus grata est, lingua suspecta: num igitur aut latere eloquentia potest aut id, quod dissimulat, effugit aut est periculum ne quis putet in magna arte et gloriosa turpe esse s
docere alios id, quod ipsi fuerit honestissimum discere? ac fortasse ceteri tectiores; ego semper me didicisse prae me tuli: qui enim possem, cum et afuissem domo adulescens et horum studiorum

4 is qui dissimulat Bake. dissimulatur coni. Ernesti (st). 7 rectiores P. qui Ern. (MOKFST): quid JH cum codd. Quid enim? cum et afuissem adulescens...
domo A (MOKPHST): om. FPO Vit. Eins. (0).

§ 145. at, a further consideration calculated to deter one from coming forward as a teacher of eloquence. About teaching jurisprudence, no hesitation was felt; there were even those who enrol themselves in the profession without knowing or caring anything about ius, provided only they were recognised as belonging to the body of jurists. With the profession of oratory it was very different; no one cared to be known as a student of oratory, and in order to escape the mistrust of the multitude, men even sought to suppress every appearance of doctrina (Piderit).

profiitentur = ἐπαγγέλουτα, Ovid A. iii 531; in Pisonem 71. dissimulant, de Or. ii 4. 'Antonius autem probabiorem hoc populo orationem fore censebat suam, si omnino didicisse numquam putaretur'; ib. 153, Quint. ii 17 § 6 'dissimulat artis fuit' (Antonius), ib. xii 9 § 5. prud- dentia, practical knowledge, especially iurisprudencia. Brut. 102 (Mucius augur) 'oratorum in numero non fuit, iuris civilis intellegentia atque omni prudenciae gene- nere praestitit'; ib. 112, de Or. i 256 'prudentiam iuris publici'; ib. 165 fin. lingua, Quint. i pro. § 13 'lingua esse coepit in quaestu institutumque eloquentiae bonis male uti'.

num igitur. Here used to controvert an opposing opinion; examples are given in Seyffert's Scholae Latinae i § 64. latere. This, as is implied here and elsewhere, is impossible; 'omnis dicendi ratio in medio posita communi quodam in usu atque in hominum ore et sermo- versatur' (de Or. i 11). id quod dissimulat viz. doctrina. 'Does that which oratory endeavours to conceal, really escape notice?' Dr Reid, however, thinks the ellipse of homines harsh, and suggests that id quod dissimulat is loosely regarded as a charge = 'the allegation of learning'; so that effugit would, in this case, have eloquentia for its subject.

§ 146. tectiores, 'more cautious', de Or. ii 296 'unum te in dicendo mihi videri tectissimum propriumque hoc esse laudis tuae nihil a te uquam esse dictum, quod obset ei, pro quo diceres', Phil. xiii 6 'sapientia cautioribus utitur consiliis, in posterum providet, est omni ratione tec- tior'.

didicisse. 'I have always openly avowed that I have been a student', p. Archia 12 'ego vero fateor me his studiis esse deditum &c.' For the absolute use of discere, cf. Brut. 249 (Marcellus) 'et didicit et omissis ceteris studiis unum id egit sesque cotidianis commendationibus acerrime exercuit'.

afuissem domo adulescens. Instead of staying at home at the outset of his public career, Cicero ran the risk of being lost for a while to the public view at a critical time of his life, by going abroad to resume and to complete his oratorical education. He had thus in a marked manner declared himself a student. Cf. Acad. ii 3 'peregrinata afuit ab oculis et fori et curiae'.—It appears unnecessary to accept any of the emendations that introduce in this clause the name of his instructor Molo. Afuissem Moloni, as Dr Reid remarks, could hardly mean operam delissem Moloni.
causa maria transissem et doctissimis hominibus referta domus
esse et aliquae fortasse inessent in sermone nostro doctrinarum
notae, cumque volgo scripta nostra legerentur, dissimulare me
didicisse? quid erat cur improbarem, nisi quod parum fortasse
XLIII profeceram? quod cum ita sit, tamen ea, quae supra dicta sunt,
6 plus in disputando quam ea, de quibus dicendum est, dignitatis
habuerunt. de verbis enim componentis et de syllabis prope-
modum dinumerandis et dimetiendis loquemur; quae etiam si
sunt, sicuti mihi videntur, necessaria, tamen sunt magnificiunti
10 quam docentur. est id omnino verum, sed proprie in hoc dicitur;
nam omnium magnarum artium sicut arborum altitudo nos de-
lectat, radices stirpeseque non item; sed esse illa sine his non

1 maria A (MKPHST): mare FPO (j).  reflecta FPo.

3 vulgo MOJPH.

dissimularem FPo. 4 didicisse FPO, dicis. Sed A. 5 sed quid versus in
fine, omissis erat cur, A. 6 cur FPo, quo coni. Ernesti (k).

improbarem
Jahn (p): improbam cum codd. MOKH.

dissimulare? non me didicisse qui improbarem
Stangl. 8 dimetiendis A, demetiendi (e silentio) FPO (H).
9 sicut et A, sicuti
FPO. 10 id: illud conicit Reid.

sed proprie FPO, ut prope A; sii a Cicerone
sunt [est id—dicitur], corrigendum nec proprie’ Bake. at proprie Schenkl (Stangl).
11 arbor A.

marea. The pl. is used for rhetorical emphasis. Plaut. Trin. 1087 ‘per maria
maxima vectus’. De Fin. ii 112 (a rhetorical reference to Xerxes) ‘cum...maria
ambulavisset’.

domus, e.g. the Stoic Diodotus, who
lived for many years in Cicero’s house
and died there in B.C. 59 (ad Att. ii 20 § 6),
Acad. ii 115 ‘quem a puero audivi, qui
mecum vixit tot annos, qui habitat apud
me, quem et admiror et deligo’, ad Fam.
xiii 16 § 4.

For the general sense Dr Reid com-
pares Epictetus frag. 47 (Dübner) ἄντι
βοῶν ἀγήλη περίβας ἄγελα λακεῖνας
ἐφανάλαι τοῦ ἑξῆλ.
improbarem, sc. me didicisse.

§ 147. de verbis componentis, sc. in
§§ 149—152; syllabis, e.g. in his treat-
ment of numeriis in §§ 191 ff. 212—226.
dimetiendis, 38, 183. Quint. ix 4 § 112
dimetiendis pedibus ac perpendicularis
syllabis’.

funt—docentur, ‘have a finer effect
when they are actually practised,
than when they are being theoretically
taught’.

id refers to the maxim expressed in
the form of a simile in the next sentence.
But, as observed by Dr Reid, it would
be hard to find a parallel to this use; he
therefore considers id a corruption of illud.

nam may either be regarded as ex-
planatory of omnino verum or it may be
taken in the sense of ‘namely’, ‘that is to
say’, ‘I mean’, like enim in §§ 58, 100.
In English the latter meaning may be
brought out by rendering the passage
thus: ‘True in general, and peculiarly
true of the present subject, is the saying
that all great arts are like trees. Their
lofty height pleases us better than their
roots and stems, yet the latter are abso-
lutely essential to the former’. 

omnium—item, quoted by Ammianus
Marc. xvi 1 § 5 ‘ut Tulliana docet au-
toritas, omnium—item’ (Heerden).

sicut arborum. For the simile cf.
Seneca de beneficiis iii 29 (quoted by
Beier, &c.) ‘aspcite trabes, sive procerita-
tem aestimas altissimas, sive crassitudinem
spatiumque ramorum latissime fusas;
quantulum est, his comparatum, illud quod
dox tenui fibra complectitur’.
For the general sense we may compare
Quint. i pro. § 4 (of the undeserved neglect
with which the studies preliminary to
rhetoric are treated by certain writers)
‘nullam ingenii sperantes gratiam circa
res etiamsi necessarias procul tamen ab
ostentatione positas: ut operum fastigia
spectantur, latent fundamenta’.

qui vetat, &c. ‘which forbids our
being ‘ashamed to own our craft, our
daily work’’. The authorship of this
‘well-known verse’—probably from some
lost Latin comedy—is now unknown.
Ribbeck, who formerly placed the line
CICERONIS

156

CICERONIS

[XLIII 147—

potest. me autem sive pervolgatissimus ille versus, qui vetat
armem pudere proloqui, quam factites,
dissimulare non sinit, quin delecter, sive tuum studium hoc a me
volumen expressit, tamen eis, quos aliquid reprehensuros suspi-
cabar, respondentium fuit. quodsi ea, quae dixi, non ita essent, 5
quis tamen se tam durum agrestemque praebet, qui hanc mihi
non darem veniam, ut cum meae forenses artes et actiones publicae
concisissent, non me aut desidiae, quod facere non possunt, aut
maestitiae, cui resisto, potius quam litteris dedemer? quae quidem
me ansea in judicia atque in curiam deducebant, nunc oblectant 10
domi; nec vero talibus modo rebus, qualis hic liber continent, sed
multo etiam gravioribus et maioribus; quae si erunt perfectae,

1 pervolgatissimus A (H coll. Tusc. Disp. iv 36 'ita pervolgatum illud, ut iam
proverbii locum obtineret', et de Div. ii 12 'Gracces volgaris in hanc sententiam
versus'), st: pervolgatissimus FPO (moxjs). vetat A, vel ad F, vel ad O, vel P.
2 loqui A. 3 quin cum codd. MOJ P h: qui Madvig adv. crit. ii 190 (phys):
quid mavult H coll. ad Quint. fr. iii 2 § 2 'cognosce nunc hominis audaciam et
aliquid in re publica perdita delectare'; quin e quin (pro quantum) corruptum esse
suspectur Reid. quid delectet propositus Ernesti; quin delecter secl. K.
4 'tis quos 'reprehensuros' aliquid' transpositionis notis appositis A. 6 tamen se tam
durum FPO, tamen tam durum se A, transpositionis notas collator primus imprudens
neglexit et ipsum Orellium insciens deceptit. tamen tam se durum st. 8 me om.
FPO, al. me in margine O'. 9 desidera A.

With the whole of this passage cf.
Rew's Intro. to Acad. p. 22, 23, and
the quotations there given.

§ 148. quin, &c. The same thought
occurs in a letter written to Varro in the
same year; ad Fam. ix 6 § 5 'quis enim
hoc non dederit nobis, ut, cum opera
nostra patria sive non possit uti sive
nolit, ad eam vitam revertatur, quam
multi docti homines, fortasse non recte,
sed tamen multi etiam rei publicae praeb-
 ponendum putaverunt?' durum agra-
temque, p. Archia 17 'quis nostrum tam
animo agresti ac duro fuit? concidunt
'had collapsed', imp. Pomp. 19 'ruere illa
non possunt, ut haec non eodem labefacta
motu concident'.
oblectant domi, p. Archia 16 (of the
pleasures of literature) 'delectant domi'.
talibus, e.g. the Brutus written shortly
before, and possibly the partitiones ora-
loriae.

majoribus. In the same year we find
Cicero writing to Curio, from Rome:
'abdo me in bibliothecam, itaque opera
efficio tanta, quanta fortasse tu senties;
intellexi enim ex tuo sermore quodam,
cum meam maestitiam (cf. 'maestitiae cui
resisto') et desperationem accusares domi
tuae, discere te ex meis libris animum
meum desiderare' (ad Fam. vii 28 § 2).
profecto foresibus nostris rebus etiam domesticae respondunt. sed ad institutam disputationem revertamur.

XLV Collocabuntur igitur verba, ut aut inter se quam aptissime cohæerant extrema cum primis eaque sint quam suavissimis vocibus, aut ut forma ipsa concinnitasque verborum convicfia orbe suum, aut ut comprehendis numerose et apte cadat.


Similarly, to Varro (ib. ix 1 § 2) 'scito me, postea quam in urbem venerim, redisse cum veteribus amicis, id est cum libris nostris, in gratiam'. Cicero's life after Caesar's victory at Pharsalia is thus described by Plutarch: 'After this, as the constitution was changed to a monarchy, Cicero detaching himself from public affairs applied himself to philosophy with such young men as were disposed...His occupation was to compose philosophical dialogues and to translate and to transfer into the Roman language every dialectical or physical term' (c. 40)....He also intended 'to comprehend in one work the history of his country and to combine with it much of Greek affairs' (c. 41). Among the works assigned to the year after the publication of the Orator, are the Hortensius ('de universa philosophia, quanto opere et expetenda esset et co-lenda' Tusc. Disp. iii 6), the Academica, and the de Finibus; while early in the year 43 B.C. he completed the Tusculan Disputations, and in the course of the same year the de Natura Deorum, the de Divinatio and the de Officiis, besides the de Senectute and de Amicitia, and the de Fato and de Gloria.—Cf. de Div. ii 1—7.

§§ 149—162. On the proper collocation of words, in accordance with the laws of euphony.

§ 149. collocabuntur igitur. With these words Cic. resumes, after the intervening digression, the subject started in the first line of § 140, hae nisii collocata &c. ut aut...aut ut. The second ut is repeated after aut, owing to the distance intervening between the second half of the sentence and the first. This irregularity of order is found even in a much shorter sentence in Liv. ii 27 § 2 'postulabant ut aut referret ad senatum aut ut' where the last word, however, is put into brackets in Madvig's ed. Cf. Reid on Acad. ii 12 (et cum) and i 69.

quam aptissime cohæerant. Tim. 5 (mundus) apte cohaeret; Curtius v 1 § 2; aptus is combined with cohaerens N. D. iii 4, and connexus ib. ii 97 and de Fin. iv 53.

From its literal sense of 'well fitted' (Tibullus i 7, 60, of the pavement of the via Latina 'hie apta iungitur arte sile') it is often applied to words and sentences neatly constructed in point of composition. It is an epithet of oratio in §§ 177, 191; in the present section and in §§ 167, 170, 174, 219, it is combined with numerosus, in 170 with finitus; it is contrasted with solutus in 228, 233, with dissipatus in 235; in 232 we have apte dicere, in 436 composite aptequo, in 177 conclusae aptequo, and in 230 'aptius explet conclusudque sententias', cf. de Or. ii 34 'quod carmen artificiosa verborum conclusione aptius? and Brut. 68 'adde numeros et, ut aptior sit oratio, ipsa verba compone et quasi coagmenta'.

The first requirement refers to composito or iunctura verborum; de Or. iii 172 'est haec collocatio servanda verborum...quaee iunctam orationem efficit, quae cohaerentem, quae levem, quae aequivalibiter fluentem. id adesequmin, si verba extrema cum consequentibus primis ita iungentur, ut neve asperae concurrent neve vastius diducantur'.

extrema. 150. primis. Quint. ix 4 § 33 'ex ultima prioris ac prima sequentis syllaba'. Proper pains must be bestowed on the relations between the last syllable of one word and the first syllable of the next, so as to prevent the concurrence of harshly sounding consonants as well as the juxtaposition of open words, 'ut neve asper eorum concursus neve hiulcus sit' (de Or. iii 171). Quint. ix 4 § 37 quoted below, in note on asperas, § 150.

forma ipsa—orbem suum. The second requirement relates to the arrangement of words, 'so that their natural form and inherent symmetry may complete their own perfectly rounded period'. De Or. iii 198 'veteres...cum circuitum et quasi orbem verborum conceunte non possent'. orbis is applied to the periplus in § 207.
Atque illud primum videamus quale sit, quod vel maxime desiderat diligentiam; est enim quasi structura quaedam, nec id tamen fiat operose; nam esset cum infinitus tum puerilis labor; quod apud Lucilium scite exagitat in Albusco Scaevola:

1 quale sit FPO, qualis A. 2 est enim FPO (mokyp): ut fiat A (Lamb. Ern. st?); ut fiat q. s. q. nec tamen fiat Hoerner cum cod. Eri.; est enim ut fiat H. 'ante est enim excidisse videtur id' N. id om. A. 3 fiat A (st); scribendum fortasse ut fiat, quod in A supra irrepsit et est enim extrusit. illud vero ut fiat e notula vel fiat hic in orum marginem adscripta ortum fuisse censet Reid. esse A.

'ut tamquam in orbe inclusa currat oratio', 234; cf. Dionys. Hal. de Isocr. 3 τοῦ κόσμου τῆς περιοδοῦ, de comp. 19 ad fin. (of Isocr. and his followers) ἔστιν παρανομία eis περιοδοῦ κόσμος, ib. 22 ἡ τὸ κόσμος ἐκπληκτικῆς, de Isocr. 2 περιοδοῦ τε καὶ κόσμου περιλαμβάνει τὰ νόηματα περιοδοῦτον ἐξωμεῖται. concinnitas, 81, 83, Brut. 286, 295 'ornata sententiarum concinnitas'. On concinnitas cf. 20 ad fin.

The third requirement relates to the proper collocation of words in accordance with the laws of oratorical rhythm. comprehensio—cadat, 'that the period in its completeness may have a neat and rhythmical cadence'. comprehensio, one of the several renderings of περιοδος mentioned in § 204; cf. 198, 208, 208, 212, 211, 223, 225; Brut. 34, 96, 140, 162, 327; Quint. ix 4 §§ 115, 121. apte cadat, 168, Quint. ix 4 §§ 32. For apte see above; for cadere cf. 194, 222, 225, de Or. iii 180.

illud primum sc. the insunctura verborum, structura, a metaphor borrowed from the piecing together of separate bits of work in a building; here applied to the artistic combination of one word with another; (hence quasi). Brut. 33 'ante (Isocratem) verborum quasi structura et quaedam ad numerum conclusione nulla erat', de Or. iii 171 'collocations is componere et structura verba sic ut neve asper eorum concursus neve hiulcis sit, sed quodam modo coagimentus et levitas', supra 20 'oratione levi et structura terminata'; Quint. ix 4 § 27 'non ad pedes verba dimensa sunt, ideoque ex loco transferuntur in locum, ut inquantur, quod congruunt maxime, sicut in structura saxorum rudium etiam ipsa enormitas invenit, cui applicari et in quo possit insistere. felicissimus tamen sermo est, cui et rectus ordo et apta insunctura et cum his numerus opportune cadens contigit'. operose, 'with overmuch nicety', with an ἀναφθεία that degenerates into περιεργα. For the general sense, cf. Quint. ix 4 § 35 (of hiatus) 'nescio negligientia in hoc an sollicitudo sit peior'.

apud Lucilium—Scaevola. De Or. i 72 (addressing Scaevola) 'C. Lucilius... homo tibi subiratus...sed tamen et doctus et perurbanus'. On Lucilium see Sellars's Roman Poets of the Republic, pp. 163 —178. scire exagitat, 'cleverly quizzes', de Or. ii 238 'eaque (vita) bene agiata ridentur, ib. 239, 251, Brut. 109 'facete agitaret...C. Gracchum'. exagitare occurs in § 26, de Or. i 176 'hanc die', exicitationem exigitatem atque contemnentem'; and exagitator in 42. In de Or. i 171 the same quotation is introduced with the words: 'in quo lepide socier mei (sc. Scaevola) persona lustis, qui elegantissime id facere potuit, Lucilius'.

(T.) Albuscus. Brut. 131 'doctus etiam Graecius T. Albuscus, vel potius plane Graecus'; de Fin. i 87 'nisi qui se plane Graecum diceret, ut a Scaevola est prætore salutatus Athenis Albusciam, quem quidem locum cum multis venustatis et omni sale idem Lucilius, apud quem praecellere Scaevola: Graecum te, Albus, quam Romanum atque Sabinium | ...malus iti; Graecus ergo praetor Athenis, id quod malus sit, te cum ad me accedat salutum: | χαιρε, inquam, Titre; ilitores, turma omni colorisque. | χαιρε, Tite, hinc hostis mi Albuscus, hinc inimicus'.

Albuscus was so irritated by Scaevola's ridicule of his Greek affections that, on Scaevola's return from Asia, he accused him de pecunis repetundis, but without success (Brut. 103, de Or. ii 281).

(Q. Mucius Q. F.) Scaevola, Augur; the friend and son-in-law of Laelius and the father-in-law of Crassus. Born about 157 B.C., in 121 he went as praetor to Asia, was elected consul in 117 and died after 88. He is one of the interlocutors in the de Oratore, the de Re Publica and the de Amicitia. He was one of the Hellenizing 'Scipionic circle'; but the fact that he is chosen by Lucilius as the mouthpiece for his satire against Albuscus, is enough to show that he did not carry this tendency to an extreme (Wilkens' Intro. to de Or. i p. 21).
quam lepide λέκεις compostae, ut tesserulae, omnes arte pavimento atque emblemate vermiculato!

nolo tam minuta haec constructio appareat; sed tamen stilus exercitus efficiet facilem hanc viam componenti. nam ut in legendo oculus, sic animus in dicendo propiciet, quid sequatur, ne extremorum verborum cum inconsistibus primis concursus aut hiulas voces efficiat aut asperas. quamvis enim suaves

1 lexis FO et A. compostae ed. Ven., Ald.1 &c.: compostae FP et A, coposite O, composto et Nonius. 2 arte coedd. et eedd.: endo Sch. pavimenti J.
3 tam minuta haec FPO (MOKPS): haec tam minuta A (h), idem probat Hoerner cum cod. Erl. 4 facilis haec viam Bake et Mommsen (KJP). facilis cum cod. MÖH, fortasse recte defendit Stangl (Blätter f. d. bayer. Gymn. xviii 261) ‘agi enim non de facilitate ipsius compositionis, sed de ratione ac modo eius efficiendae.’
5 haec viam FPO (MKJP), formulam A (Hst), tamquam formulam coni. H coll. de opt. gen. or. 15 ‘quasi formulam dicendi’, formam ac viam Reid. in legendo A; intellegendo FO, intellegendo P.
6 dicendo A, docendo FPO. quid FPO, sic A.

quam lepide—vermiculato.
‘Oh! the neatly fitted phrases! all so cunningly combined, Like the little cubes in pavements, and mosaic intertwined.’

The same two lines are quoted in de Or. iii 171, and referred to in Brut. 274 (of M. Calidius) ‘nullum nisi loco positum et tamquam in vermiculato emblemate, ut ait Lucilius, structurum verbum videres’; cf. Quint. ix 4 § 113. The Greek word λέκεις, and possibly also the Latinised form of ἐκβάλεις, are used to give fresh point to the satire against the Grecizing Roman. tesserulae, the small cubes or tesseræ composing a pavimentum tessellatum (Suet. Caes. 46); Pliny, N. H. xxxv § 297, Mart. x § 352; this diminutive of tessera is not found elsewhere in the sense in which Lucilius uses it, the usual form being tessella (Juven. xi 132; Plin. N. H. xxxvii § 144, xvii § 120).

tem, ‘skillfully’, ‘cunningly’; Brut. 118 ‘ut omnes fere Stoici prudentissimi in disserendo sint et id arte faciant sintque architecti paene verborum’; Gallius iii 5 ‘capillum arte compositioni’. emblemate, ‘inlaid work’ of fine mosaic set in floors of marble or of the coarser kinds of mosaic, Varro R. R. iii 2 § 4 ‘num quod emblema aut lithostrotum (vides)?’

vermiculato, Plin. N. H. xxxv § 2 ‘in terras marmore vermiculatique ad effigies rerum et animalium crustis’; for the word, cf. Varro’s Sat. Men. ταφή Μενιρρω, where ‘facies maenandrate et vermiculata’ has been rightly restored for viceculata. In this kind of mosaic, the dies were not laid in a regular succession of parallel lines, nor all exactly square... but they followed the sweep and undulation in the contours and colours of the object represented, which, when viewed at a little distance, produces a close resemblance to the wreathing and twisting of a cluster of worms, and thus suggested the name.’ (Rich, Dict. of Antiq. s. v. pavimentum 4, where an illustration of this kind of work is copied from the fragment of an ancient pavement; see also id. s. v. emblema and museum). Cf. also K. O. Müller’s Ancient Art, § 322.

Lucian Müller proposes arte pavimenti atque emblemati vermiculati. He remarks on the constant suppression by copyists of the truncated s (Wordsworth’s Fragments and Specimens of early Latin, p. 602).

§ 150. tam minuta, i. e. ‘I would not have this kind of composition show itself in such trivial niceties (as those of Albusius); minuta, 40; constructio, 37; aparent, ‘obtrude itself’, 78 ‘non ut app.’

stilus exercitatus, ‘a practised pen’; de Or. i 150 ‘stilus optimus et praestantisimus dicendi effector ac magister’ (quoted by Quint. x 3 § 1), ib. 257, iii 190 ‘cum exercitatione, tum stilo, qui et alia et hoc maxime ornat ac limat, formanda nobis oratio est’. Brut. 96 ‘iam artifex, ut ita dicam, stilus’, ad Fam. vii 25 § 2 ‘urge igitur nec transversum unguem, quod aiunt, a stilo; is enim est dicendi opifex’, cf. Quint. x 3 and ix 4 § 114 ‘satis in hoc nos componet multit scribendi exercitatio’.

hiulas, ‘too open’, owing to hiatus; de Or. iii 171 (quoted on § 149), Quint. ix 4 § 33 ‘vocalium concursus; qui cum accidit, hiat et intersistit et quasi laborat.
gravesve sententiae, tamen, si inconditis verbis efferuntur, of-
fendunt auris, quorum est judicium superbissimum; quod quidem
Latina lingua sic observat, nemo ut tam rusticus sit qui vocalis
oratio', ib. 36 'nonnullum hiulca etiam
decent faciuntque ampliora quaedam, ut
*pulchra oraturne acta*'. asperas 'too
rough', owing to the combination of the
harsher kinds of consonants: ib. 37 'con-
sonantem quoque, earumque praepuice quae
sunt asperiores, in commissura verborum
richantur, ut si S ultima cum X proxima
confingatur; quorum tristis etiam si binae
collisione superficiebantur, stridor est, ut ars studiorum';
de Or. iii 172 'verba extrema cum conse-
quentibus primis ita iungentur, ut neve
aspera concurrant, neve vastius diducan-
tur'; inf. 158. or. 164, asperitas.

suaves gravesve, 62. 168, 182.

inconditis, rude, uncouth, 173. 233.
de Or. iii 173, Isocrates institutius furtur
ut inconditam antiquorum dicendi con-
suetudinem...numeris astringeret', Brut.
242 'incondito genere dicendi'; Livy iv
20 § 2 carmina incondita.

superbissimum, 'most fastidious';
Hor. Sat. ii 6, 86 'cuius varia fastidia
cena Vincere tangentis malo singula dente
superbo'; ad Herenn. iv 32 'aurium sen-
sum fastidiosissimum', Opt. gen. or. 12 au-
diendi fastidium, and de Nat. Deor. ii 146.

vocals...continuare, 'to blend vowels
together' by *synaloepha*, instead of allow-
ing them to stand apart, *diductae*, with a
*hiatus* between them. *continuare* is the
opposite of *distrachere* (152). This passage
with its subsequent context is (with the
exception of Lucullus) the earliest evi-
dence now extant on the subject of Latin
pronunciation. It leads us to in-
fer that the Latin language, in its pure
and unadulterated form, could not en-
dure a *hiatus*; that even rude and illiter-
ate peasants habitually avoided it by
blending together the consecutive vowels,
instead of sounding them separately.

Greek, on the other hand, was less intol-
erant of *hiatus* than Latin. Quint. ix
4 § 36, after speaking of *hiatus* and of its
strict avoidance by Isocrates and Theo-
pompos and its tolerance by Demosthenes
and Cicero, adds: 'nam et coeentes litte-
rarum, quae *synaloepha* dicuntur, etiam levi-
orem faciunt orationem, quam si omnia
verba suo fine cludantur'. On *synaloepha*
see further in Corssen's *Aussprache* ii³
779—793 esp. 771 f. The retention of the
manuscript reading *quum* would make it
necessary to refer *vocalis continuare* (less
satisfactorily) to the mere juxtaposition
of vowels as contrasted with their combina-
tion with one another. The sense would
then be: 'no one is so unlettered as not to
be unwilling to put vowels in juxtaposi-
tion with one another'. Similarly Heer-
degen, p. xxxiv: 'omnes non solum ur-
hani sed etiam rustici nolunt unam vocalem
post alteram ita deinceps pronuntiari, ut
integer suus cuique sonus sit, i.e. nolunt
effici hiatus'.

"Ellis, *Hints on Quant. pron. of Latin*
p. 126, discusses 'these extremely import-
ant remarks'. He reads *quum*, however,
which gives a different sense from the one
he all along assumes the words to
bear (see p. 55). In p. 42 he puts in the
caveat: 'if Cic. is not exaggerating'.—

After saying on p. 79 note, 'there is
nothing so unscientific in historical inves-
tigations of pronunciation as the confu-
sion of periods', he seems to fall himself
into the error he condemns, by arguing on p. 126
from Augustan poets (quoted from Rams-
say) in support of Cicero's statement *saepe
hiabanti* as applied to the old poets. He
does not seem to quote Quintil. ix 4 § 33,
the most important passage on hiatus after
this in the Orator, yet he quotes a less
important passage xi 3 § 33.—It is to be
noticed that neither Cic. nor Quintilian,
nor most of the commentators on them,
distinguish clearly between true hiatus,
where the first vowel is fully pronounced
and, after a slight pause, the second (if
Cicero's words are correct here and in
§§ 150, 152, this was impossible in the
spoken Latin of his time), and difficult
cases of *synaloepha*, e.g. the succession
of $\tilde{a} + \tilde{a}$ or $\tilde{a} + \tilde{a}$ or $\tilde{a} + \tilde{a}$, to which Quintil.
seems to allude in ix 4 § 33. The phrase
hiuleas voces probably refers to the same
thing. In Quint. ix 4 § 37 it might
seem at first sight as though *synaloepha*
and *hiulea* were contrasted, so that *hiulea*
there would denote what I have called
true *hiatus*. But if the whole passage in
nolit coniungere. in quo quidam Theopompi etiam representavit hundunt, quod eas litteras tanto opere fugerit, etsi idem magister

1 quidam P, quidem A. etiam Theopompi A. 2 idem A, id FPO.

Quintilian be read carefully, it will be seen that Cic. and he are really at one in their principles, which are these: (1) if a vowel at the end of one word is succeeded by a vowel at the beginning of the next, Latin usage requires that these two vowels should be run together in pronunciation, (2) where it is difficult, from the nature of the vowels, to do this, the *concursus vocalium* ought to be avoided. Quintilian clearly indicates that the succession of different vowels as in *pulcrā oratione* is less difficult than the succession of the same long vowel repeated (so the Greeks disliked, e.g., η + η).—Ussing (*Introduct. to Plautius*, Vol. I p. 217) seems to misunderstand the words 'nemotam rusticus etc.', as though Cic. implied that the *rustics* did avoid running vowels together in pronunciation. Surely Cic. means that the most provincial of rusticics in his talk runs the vowels together. Had there been a sharp contrast in this respect between rustic and polished Latin, Cic. must have drawn pointed attention to it. Corsen in 11670 defines hiatus clearly, but is wrong on 11780 where he says (quoting Or. 77) that Cic. uses the term *hiatus* only of pure and true hiatus in the sense which Corsen gives it. In § 77 Cic. is blaming those who so slavishly follow the Greeks as to avoid all concurrence of vowels, whether with *συναλωφή* or without. Corsen on *συναλωφή* in 11789 is excellent. He disagrees with the interpretation Ellis gives (p. 60) of the passage from Quintilian relating to final *m* before a vowel” (Reid).

§ 151. *in quo*, a general reference to the subject of the previous context, cf. 58 and de Or. iii 171. *quidam*, certain Greek rhetoricians between the times of Theopompos and Cicero.

**Theopompos.** Theopompos, of Chios, who lived between B.C. 400 and the death of Alexander, was one of the most eminent historical writers of the school of Isocrates. His two great historical works were (1) the *Ἑλληνικά* in twelve books, commencing where Thucydides leaves off and continuing the narrative down to the battle of Knidos (412–394); and (2) the *Φιλιππικά* in fifty books; both of them written in the rhetorical style of that school. He is referred to in de Or. ii 57, 94, iii 36, and his style is contrasted with that of Thucydides in Brut. 66 ‘concissis sen-
tentiis (of Thuc.)...officit Theopompos elatione atque altitudine orationis suae’. On his style as compared to that of Isocr., and on his avoidance of *hiatus*, cf. Dionys. Hal. ad Cn. Pomp. ad fin., p. 286, id lektiké (χαρακτήρ) 'ισοράτει *μᾶλτο* ὠκεῖν (though inferior to him, de Isaeo 19 ad fin.). ἀκαθάρτα ὡς ἥλεξι καὶ κουλὴ καὶ σαφῆς, ψυχὴς τῇ καὶ μαγνότρησι καὶ τῷ τομικόν ἔχοντα πολὺ, συγκεκριμένη τῇ ἑκάστῃ τῆς μόσεως ἁρμονίας, ἕδωκας καὶ μαλάκως ῥέσουσα......εἰ δ' ἐπερείδεις ἐφ' ὃι *μάλτου* ἐστοῦδακε, τῇ τυ συμπλοκῇ τῶν φωνήσεων γραμμάτων (*hiatus*), καὶ τῇ κυκλικής εὐθυμίας τῶν περιδῶν καὶ τῇ ὁμοειδείᾳ τῶν σχηματισμῶν, πολὺ ἁρμ. ἐν ὧν αὕτῳ ἐαυτῷ κατὰ τὴν φράσιν. Quint. ix 4 § 35 *nimisque non immierito in hac cura* (the avoidance of *hiatus*) putant omnes Isocratem secutos, praecipue Theopompon'. The fragments of his writings are collected in Müller's *fragmenta historiorum Graecorum* i pp. 278—333. They contain instances of *hiatus*, some of which may be ascribed to mistakes in the miss, while others are of the slight and unobtrusive kind that are not avoided even by his master Isocrates (see note on Paneg. § 143 περί ὑπ'). But his general anxiety to avoid it, is proved by the fact that, with this object, he even transposes the natural order of his words, as may be seen in the following example: *μᾶλλον στουδαρίζων ὁ τῶν ὤνων παντοδι* τῶν τάς τραπεζίας παραθέονται πληρεῖς ἡ τῶν αὐτῶν βιον ὅσοι παραχώρησαν κεκοιμημένον (frag. 54). See Benseler de *Hiatus* pp. 198—204, and Blass Att. Ber. ii 391.

*Idem* — *Isocrates*. Dionys. Hal. de Isocr. 2 τῶν τε γὰρ φωνήσεων τάς παραλήψεως θέσεις, ὥσεν λυσθάναι τάς ἁρμοίδια τῶν ἤχων καὶ τὴν λείτουργία τῶν φωνών λυμαίνομεν παρατίθεμε, id. de comp. 23 ad fin. (of the *Areopagiticus*) φωνήσεων...ἀντιτύποι οὐκ ἐν τις οδηγοίς εὐροί κ. ἀ., de Dem. 4 (Isocr.) ἐν εὐδοκείτω λαμβάνετο τὰ συγκροτώματα τῶν φωνησιών τῶν γράμμων. Plutarch de gloria Athen. p. 350 E τῶν οὖν ὧν οὐκ ἔμελλεν ἔκφρωσιν (Isocr.) ὑφόνοι ὄνομα φωνεῖται καὶ σύρρημα φωναίγουσιν ὁ φωνεώμενον φωνήσεως φωνητίς συγκροτεῖ καὶ συναρμολογεῖ το ἱσόκολον ἐνδείκει τενευκείν; (cf. Hermog. in Rh. Gr. ii 338 Sp.). Longinus ib. i 306, οἷον ἀρχεών δὲ οὐδὲ τῶν ἰσοράτων παραγελμάτων ἐντρέπεσθαι, μὴ τραχύνεσθαι τὸ λόγον τῇ παραθέσει καὶ

S.
eius Isocrates: at non Thucydides, ne ille quidem haud paulo maior scriptor Plato nec solum in eis sermonibus, qui diālogων dicuntur, ubi etiam de industria id faciendum fuit, sed in populari oratione, qua mos est Athenis laudari in contione eos, qui sint in proeliiis interfecti; [quae sic probata est, ut eam quotannis, ut scis, illo die recitari nesse sit.] in ea est crebra ista vocalium

1 Isocrates fecerat A et in marg. al. O(h); de Or. iii id...facere (coddi. mutili ant.) possit confert Stroebel. 2 εἰς τρ', iis A (ohist); his FPQ (MK). 4 oratione om. FPQ. 5 sin FPQ et A (mokyr'pH): sunt codd. Erl. Eins., Laur. 50, 31 (p3); 6 malis sunt X, idem probant Hoerner et st. 5 qua——necessa sit secl. Bake (K) 'quis hoc uquam fendo audivit? aut quis fieri potuisse credat? 'taceo quod quotannis in proeliiis interf ectos esse sumit: et quod certum diem quo funus istud celebraretur ponit. nisi forte quis suspicetur eiusmodi recitationem in Academia usurpandi solitam fusisse ab eo qui scholam obtineret. sunt ista reddenda annotatorii satis ridiculo' (Bake).

5 ea FPQ. 6 sit A, est FPQ. vocalium Manutius (Lambinus, KPHSt): vocum cum cod. moj.


Thucydides. Demetr. ύ. ἐρμ. § 72, εν δὲ τῷ μεγαλουρτεῖ διαφαντή συνυφαίνει παραλαμβάνειν αὐτὸ τὸ κρέτον...ἀπεσταλμένος τε καὶ τὸ μη ἔσται εἰναι τῆς θουκυδίδειον (vi 1). συγκροόνοις καὶ διάδοχοι, ταύτην κατάφεραν μὲν Κερκυραίοι ὁκιστὶ τῆς δὲ ἐγένετο (i 24).

no...quidem, 'nor even'; frequently used without a conjunction. In such passages it may perhaps be better understood as simply equivalent to ovide, 'nor', without implying any comparison or gradation. See Madvig, de Fin. exc. iii, and Reid on Acad. i 5.

Plato. 63. de industria, i.e. where he purposely imitated the non imprimis neglegentia (72) of ordinary conversation.

in populari oratione. In a public speech, ostensibly intended for delivery before an audience quick to appreciate the minutest points of style, we might have expected Plato to have avoided hiatus if he had set any value on such avoidance. The reference is to the Me- nexenus, of which Dion. Halic. de Dem. 23, says: κράτος δὲ τῶν πολιτικῶν λόγων ο Μενέκκεος, ἐν τὸν ἐπιτά- φιον διέρχεται λόγον. It was to all appearance written as a parody of the funeral orations of contemporary rhetoricians. In the Laws, Timaeus, Kritia, Phae- drus, Philebus, Sophistes and Politicus, instances of hiatus are much less frequent than in the Symposium and the Republic. Most of the former group are undoubtedly late dialogues, and it has been suggested that by the time they were written the practice of Isocrates in this respect had gradually established a standard for prose composition. This consideration, so far as it goes, is in favour of assigning a late date to the Phaedrus (Blass Att. Ber. ii 425—428). Cf. § 42.

mos est. Thuc. ii 34 τῷ πατρὶῳ νῆμῳ χρώμενον δημοσίᾳ ταφὰς ἐποιήσασθαι τῶν ἐν τῷ ἀντὶ τῶν πολέμων πρώτων ἀπολαμβάνων. Dem. Lept. § 141 μοί οὖν τῶν ἀπαντῶν ἀνθρώπων ἐν τῷ τελευτησάς δημοσίᾳ ταφὰς ποιεῖτε καὶ λόγους ἐπιστάμεθα ἐν οἷς κομβίηται τῷ τῶν ἀγαθῶν ἄνθρωπον ἐγένετο. These funeral orations probably took their origin from the times of the Persian invasion (Grote H. G. iv 170); though Diog. Laert. i ii § 25 vaguely writes of the honours instituted by Solon for those who had fallen in war: συνετέλεσε δὲ καὶ τὰς τιμας...τῶν ἐν πολέμων τελευτησάς...ποιεῖτε δημοσίᾳ τῶν πράγματα καὶ παθεῖσθαι. A list of the Greek funeral orations now extant is given in my note on Isocr. Paneg. § 74.

quis sit, Madvig § 369.

quae sic—necessa sit. The whole of this sentence is open to grave suspicion. It seems hardly credible that the degene-
XLV 152] ORATOR. 163

concurcio, quam magna ex parte ut viti osam fugit Demosthenes. XLV sed Graeci viderint; nobis ne si cupiamus quidem distrahere 182 voces conceditur: indicant orationes illae ipsae horridulae Catonis, indicant omnes poetae prae ter eos, qui, ut versum facrent, saepe hiabant, ut Naevius:

rate citizens of Athens in the days of Cicero devoted a solemn day in each year to a public recitation of the Menexenus of Plato. Such a ceremony would be pointless in the time of peace, and it seems in any case a singular method of fanning the expiring flame of patriotism. *illo die*, which some take to mean *on that well-known anniversary*, is not explained by anything that has gone before. Westermann (Quaest. Dem. 2 p. 38 note) states that some suppose that this refers to the celebration of the *Tēkēria* and *Nēkēria*. The sentence, however, in which it stands was probably not written by Cicero, but is to be ascribed to some annotator who mistook the meaning of the immediately previous sentence, supposing that the Athenian custom referred to was not the holding of funeral orations but the public recitation of the *Menexenus*.

cerebra vocalium concursio, e.g. Menex. 236 ε προστάτευε ἀπόδοινα, 237 β τῷ δότι εν πατρίδι οἰκονύμα, C ἔστε δὲ ἂν ἡ χώρα καὶ ὑπὸ πάντων ἀνθρώπων ἑπανεισόπαι, δ ὅτι εν εἰκόνι τῷ χρόνι, εν δ ἡ πάου ἡ ἁγιάζεται καὶ ἔχει ζαν παντοτάχι ...εν τοῦτοι ἡ ἱμερία τὴν καὶ ἄρα ἠγοράνεται ἐπεφά. *magna ex parte—Demosthenes.* Quint. ix 4 § 36 'at Demosthenes et Cicero modice resperuerant ad hanc partem.' Dionys. Hal. Dem. 43 (on Olynth. ii 21) εν τούτοις γάρ δή τα φωνήσε κολλαχούνται δηλάστε. Several however of the instances given by Dionys. would have been tolerated even by Isocrates, or may easily be removed by elision. *Hiatus* is really avoided to a very considerable extent in the more elaborate speeches (Benseler de Hiatus pp. 62—107, Blass Att. Ber. iii 97—99). See p. xxvii. § 152. viderint, § 101 ne fuerit, de Or. 1 246, ii 235. Roby § 1622. ne...quidem. The negative, though 1 expressed with the subordinate clause, affects the principal verb as well: Brut. 202 'quare eluardo me, ne si Africanus quidem fuit...existimari velit', p. Quint. 73, p. Planc. 49, in Pis. 68, ad Att. xiii 10 § 3, ad Fam. ix 5 § 2.

distrahare, to keep apart, to allow hiatus, to pronounce without synaloephia. It is the converse of coniungere (150).

horridulae, 20. Even in the speeches of Cato, notwithstanding their want of polish, *hiatus* is as a rule avoided. Brut. 68 (of Cato) 'antiquior est huius sermo et quaedam horridiora verba: ita enim tum loquebantur.' This criticism is borne out by the fragments of 93 of his speeches, collected in Meyer's Oratorium Romanorum Fragmenta, pp. 11—12.

omnes poetae. In those varieties of Latin poetry, the style of which comes nearest to that of everyday conversation, the use of synaloephia distinctly predominates, e.g. Plaut. Trin. 710 'sedem pacto quo hic accessi apscéssero. I hac mecum domum' (Corssen Aussprache ii 774).

saepe hiabant seems inconsistent with saepius non tulissent (§ 152). Possibly saepo before hiabant is an insertion. The lines which Cic. quotes from himself and Ennius are after all only instances of semi-hiatus, since half the first vowel is absorbed. — In Ribbeck's Comiciorum Fragmenta there is no ex. of pure hiatus among the few fragments of Ennius; among those of Naevius the following: L. 5 'tibi me adversari' (Rib. med); L. 18 'cui saepo edundo oculus' (Rib. edundodo after Bücheler, approved by Ritschl; Bergk leaves the hiatus); I. 76 (very doubtful) alium amat: L. 77 hiatus in chief caesura, altered by C. F. W. Müller: L. 78 emended by C. F. W. M. whose em. is accepted by Rib. ed. 2. But even the metre of l. 77, 78 is doubtful. L. 81 cenaturi estis (Rib. after Ritschl, cenaturis): L. 88 cum eo: I. 110 pallio uno (palliod unod, Rib. Büch. Ritsch, while C. F. W. Müller changes the metre): L. 128 quām ob rem. In ll. 3, 28, 71 the abl. vowel is elided; doubtfully in ll. 59, 123. The i of plur. nom. is elided in ll. 21, 84 (qui), 86, possibly 115.—In the other comic fragments we have Caecilius 9 me oportebat (Ribbeck med); id. 61 qui homo (duh); id. luctulentatatem eius (dub.); id. 74 te inrider (Rib. ted) id.
vos, qui accolitis Histrum fluviun atque algidam...  
et ibidem:  
quam numquam vobis Grai atque barbari...  
at Ennius saepe:  
Scipio invicte...  
et semel quidem nos:  
hoc motu radiantis Etesiae in vada ponti...  

1 algidam FPO, ζιδιὰ A.  
3 graia F, grati A.  
4 ut Ennius: Salv, 
Scipio invicte coniecit Klotz.  
saepe A (Hstl): semel FPO (MOK); neutrum 
admiss J.  
6 et quidem nos FPO et A (MOK). et quidem nos semel Bergk, neue 
Jahrh. f. Philol. lxxxi. 936 (?); atque item bos Seyfert, Zeitsschr. f. d. Gymnasial-
wenen 1861 p. 70 (rst); et semel quidem nos scr. 81.  

78 rēm agas. Incert. 49 me (Rib. med.)—The ablative vowel is elided in Trabea 2; 
Aquilinus 5, Caecilius 1, 15, 22, 28, 45, 
79, 92, 103, 106, 116, 138, 143, 146, 150, 
180, 194, 214, 249, 258, 269; also 178 
(intro); 204 (postremo). So Tūrplius 
28, 74, 96, 139, 142, 159, 163, 178; Inc-
34, 43, 58, 64, 81.—So far as the 
comic fragments go there is little or noth-
ing to bear out Cic's. statement, saepe 
hiadantis. In the two passages quoted 
Naevius prob. wrote quis or quæs (nom. 
plur.) and Grai (nom. plur.). In the 
pases from Ennius and the Aratae 
we have simply imitations of the Greek 
(Reid).  

(Cn.) Naevius, a younger contemporary 
of Livius Andronicus, B.C. 275—204; 
well-known, not only for his comedies, 
but also for his great national epic poem, 
written in Saturnian verse, on the 
first Punic war. The latter is thus referred to 
in Brut. 75 'tamen Naevii illius, quem 
in vatibus et Faunus adnumerat Ennius, 
bellum Punicum quasi Myronis opus de-
lectat', de Or. iii 45 'Laelium...sic audio, 
ut Plautum mihi aut Naevium videar au-
dire'. Sellars' Poets of the Republic 
p. 58 ff.  

vos, qui accolitis. In Ribbeck's Trag-
icorum Romanorum Fragmenta i p. 14 
the line is printed thus: 'vos quæs acco-
litis Histrum fluviun atque algidam', 
with the following critical note: 'quæs 
vel quæs vel quæs Ritschelius nou. exc. 
Plaut. i p. 113, gui libri. Dubiauerat de 
hiatu (quem et G. Herrmannus epit. d. 
m. 25 et Lachmannus in Lucr. iii 374 
p. 162 toleravaissent) idem Ritschelius 
jam in prolegg. Trin. p. 199 sqq. ubi 
Grai wobis proposuit. Saturnius haberi 
posse ipse in proecdosi monui. Miratur 
hiatum Bergkius symb. ad Gramm. Lat. 
i 110'. The testimony of Cicero's quo-
tation is clearly against this endeavour to 
remove the hiatus; it proves, at any rate, 
that the text of Naevius in Cicero's time 
contained marked instances of this excep-
tional collocation. atque algidam. The 
next line is lost; it possibly contained 
Scythiam or Thraciaim. It has been pro-
posed (by Klussmann) to read adalgidam, 
a rare adj. found in Fronto Ep. ad M. 
Caes. ii 9.  

Grai atque. Here, as before, Ribbeck 
I.c. follows Ritschel (nov. exc. Plaut. I.c.) 
in removing the hiatus by printing Grai 
es atque.  

Scipio invicte, Fragm. Annal. ix 1. 321 
('hic loco vindicatum a Th. Hugo'). 
Cf. Ritschel, prohl. Trin. p. cxxvi., Lach-
mann on Lucr. vi 743) Vahlen p. 48. 
This is not by any means the only pas-
sage in which Ennius indulges in hiatus; 
we have an obvious instance in the well-
known epitaph which was written by him-
self: 'aspicite, o cives, senis Enni ima-
gini formam'. Hence saepe, the reading 
of the codices mutiis, is nearer the fact 
than semel, which is best corrected by 
transferring it to the next line.  

hoc motu—ponti. From Cicero's 
rendering of the Phaëthusa καὶ δισμηθα 
of Aratus. The original passage is as 
follows: (151) Ἡλιος τα προτα συν-
ερχομένου Λεβώντο, | τήμος καὶ καλάσσον 
'Ειρήνηι εἰρεί πίνωτι | έδρου εκπιπτώνων. 
The license of allowing a hiatus after 
Etesiae was doubtless suggested by the 
original. In Lucr. vi 716 we have 'qui 
etesiae esse feruntur', but elsewhere the 
hiatus is avoided by a circumlocution, 
ib. v 742, vi 730, 'etesia flabra aquilonum'. 
It will be observed that in Cicero's first 
pair of examples we have a true hiatus 
in which the second vowel has no influence
hoc idem nostri saepius non tulissent, quod Graeci laudare etiam solent. sed quid ego vocalis? sine vocalibus saepe brevitatiss causa contrahebant, ut ita dicerent 'multi' modis, vas' argenteis, palm' et crinibus, tecti' fractis'. quid vero licentius, quam quod hominum etiam nomina contrahebant, quod essent aptiora? nam ut 'duellum' bellum et 'duis' bis, sic 'Duellium' eum, qui Poenos classe devicit, Bellium nominaverunt, cum superiores.


on the quantity of the first; whereas in the second pair the preceding long vowel is shortened.

"In the extant fragm. of Cic.'s verse there is no other line like the one he quotes, therefore it is an artistic blunder when Grotius makes lines like 150 of the Prognostica: 'a Borea aut Austro aut a Borea est ab Austro'. In line 73 of the fragm. de suo consulatu, a vowel is left (after elision) face to face with a vowel: 'inque Academia umbrarit niitoque Lycio'. Still there is no need to read 'et semel quidem'. Et quidem is common enough' (Reid).

§ 153. multi' modis. The combination of the enclitic plural form modis with a preceding adjective led to the contraction, as in multi' modis, miris modis, miseri' modis, multis modis, and subsequently to dropping out of the s as in multi-modis, miri-modis (Plaut. Enn. Pacuv. Lucr.); Corssen Ass. ii 655. We even have omni modis formed on a false analogy by Lucr. (i 683 and elsewhere).—Cic. is possibly thinking of the line in Pacuvius (l. 307 in Ribbeck's Trag. Rom. fragm.) '6 multomodis urarium et dubium et prosperum copem diem'.

vas' argenteis, apocopated for vasis, the regular dative from the old form vasum, afterwards contracted into vas. vasis is found in Lucr. iii 434, while vasis is very rare. (Cf. Neue's Formenlehre i p. 300.) The gen. pl. is always vasorum.

This example and the two next are supposed to come from Ennius or Naevius (Bücheler's Grundris der lat. Decl. 66 § 334 ed. Havet), Ribbeck u. s. p. 267.

palm' et crinibus, from a rendering of Eur. Hec. 836 et moi γένσανυ φθήγγος ἐν βραχίονοι καὶ χερσὶ καὶ κόναοι καὶ ποδῶν βάσει,—possibly from the Hecuba of Ennius. Ribbeck u. s. prints the passage palmi' crinibus.

tecti' fractis. This, it may be suggested, is possibly a fragment of the Bacchae of Accius. The words may easily have occurred in his rendering of the passage in Eur. Bacch. (598 or 633) where the palace of Pentheus falls into ruins.

aptiora, 149, 'more compact'.

duellum, connected with the Sanskrit dva, divi, dus, 'two', is here rightly identified as the original form of bellum. Paul ex Fest. p. 66, 17 (Müller) 'duellum, bellum, videlicet quod duabus partibus de victoria contendentibus dimicatur. inde est perdellius, qui pertinaciter retinet bellum': similarly we have duellica in Plaut. Epid. iii 4, 14, and duellator in Capt. prol. 68. Cic. uses duellum in imitating the archaic style in de Leg. ii §§ 21, 45; cf. Varro L. L. § 73; 7 § 49. bello is found in an inscription of I11 B.C. (Corssen Ass. i² p. 124, i² 354.)

duis. Paulus ex Fest. p. 66 (Müller). bis is found in an inscr. of 123—2 B.C. Similarly duidens for bidens is mentioned by Festus, and duanor for bonorum occurs in the epithat of L Corn. Scipio, son of Barbatus, soon after 258 B.C. (Corssen i² 125; Roby i p. 418).

Duellum...Bellum. Quint. i 4 § 15 'nec non eadem (littera B) fecit ex duello bellum, unde Duellius quidam dicere Bellios ausi'. In Mommsen's Inschr. Regni Neapolitani 6769 the form Bilius is used for Duilius.—The first naval victory of the Romans over the Carthaginians was won at Mylace in 260 B.C. under Gaius Duellius (or Duiliius); de Sen. 44 'C. Duellium M. F.', qui Poenos classe primus devicerat', Tac.
appellati essent semper ‘Duellii’. quin etiam verba saepe contrahuntur non usus causa, sed aurium; quo modo enim vester ‘Axilla’ Ala factus est nisi fuga litterae vástioris? quam


Ann. ii 49 'C. Duillius...qui primus rem Romanam prospera mari gessit trium phumumque navale de Poenis meruit'. The victory was commemorated by the adornment of the forum with the rostra of the captured ships, and the columna rostrata to which they were attached bore a long inscription. A restored version of this, inscribed on a stone of Parian marble, and probably composed by some antiquarian in the time of Claudius, was found in the forum in 1565, and may still be seen in the Palace of the Conservatori on the Capitol. Plin. N. H. xxxiv 5, 20 'item (columna) C. Duillio qui primus navalem triumphum egit de Poenis quae est etiam nunc in foro'; Quint. i 7 § 12 'Latinis veteribus D plurisim in verbis adiectum ultimum, quod manifestum est etiam ex columna rostrata quae est Duellio in foro posita'. (The inscr. may be found in Mommsen's Corp. Inscr. Lat. i 195; also in Wordsworth's Fragments and Specimens of Early Latin pp. 170, 412 ff. and Allen's Remnants of Early Latin n. 150.)

The form Duillius alone is recognised in the Fasti Capitolini (B.C. 399, 260), and Bilius lurks in the corrupt reading Aβιος in Polybius i 22, 23. Duillius prevails in Cic., but Duillius reappears in imperial times. Both forms are found in Livy (Mommsen in C. J. L. i p. 39 note).

1 In the text Duillium, Biliium, or even Duillius, Bilius, are more likely than Duillium, Bellium. Quintil. read our passage hastily. Cic. evidently did not connect the name with duillum or he would not have interposed duius' (Reid).

Vestor. Servilia, the mother of Brutus, counted among her ancestors C. Servilius Ahala, the famous magister equitum of B.C. 439 (Liv. iv 13). Plut. Brut. 1 Σεβρίλια δὲ η μήτηρ ἀκέφαλα τὸ γένος εἰς 'Ἀλᾶν Σεβρίλιν, ος Μαίλιον Μετρόν τρυπώντα κατασκευαζομένων...έγχυριδὸν λαβὼν υπὸ μάλης (συν αλα) προβῆνεν...καὶ προσεινακτὶ πατᾶς ἀείκενε. On a coin issued by the partisans of Brutus during the campaign that ended at Philippi, we find the names of L. Junius Brutus and C. Servilius Ahala.

Axilla Ala. The ordinary spelling of the proper name was Ahala (Corp. Inscr. Lat. i 465 BRVTVS AHALA on a denarius about 58 B.C.; and Cic. Cat. i 3, Mil. 8, de Sen. 56). In the Fasti Consulares Capitolini we have AHALA as a consul's name B.C. 478, 365, 362 and as tribunus militum in B.C. 408, 407, 402; but AXILLA as tribunus militum in 418. In the chronographus of A.D. 354 the name of the consul of B.C. 365, 362 and 342 is spelt HAAHA in the first two years and HALA in the third.

d-la stands for *ax-la, *ax-ul-a, and is connected with the Old High German ah-sa-la (cf. the modern German Achsel). These Latin and Old German words are referred by Corssen to an original form *ag-sa-la, which passed regularly into *ag-su-la, *axu-la, and thence into *ax-la; the x was then dropped and the first vowel lengthened to compensate for its loss. From the form *ax-su-la, again, by the addition of the diminutive termination -la, we get axi-l-la, like furci-l-la from furcu-l-la. The original form *ag-sa-la is itself a diminutive from agsa, like furcula from furca, and may be traced to the root ag- ‘to swing’, ‘to drive’, from which axis is also derived. Curtius traces a-la from a supposed form *ac-la, but the latter is not a combination to which Latin shews any repugnance, and it is therefore difficult to see why it should change into ala (Corssen i 2 641).

This passage seems to prove that in Cicero's time the pronunciation was Ala.

Ahala must have been the older form. But Cicero overlooks it here, either because he was ignorant of its existence, which is unlikely, or because the form did not agree with his derivation. There is nothing to show that the proper names are connected with the common ones. Plutarch's ὑπὸ μάλης, if it is to be regarded at all (and the other writers know nothing of it), is a later attempt at etymologising. Ahala can have nothing to do with a root AG: it must come from AGH. It will be a formation with -ala like Messala. For its Latin connexions see Curtius no. 611, under root aχ (jual), Sanskrit aχ, Latin n(e)-ig-are, aχ(i)-o, ad-agium &c. The form Axilla might come from acs. Cf. azare (nominare),
litteram etiam e 'maxillis' et 'taxillis' et 'vexillo' et 'pauxillo'
consuetudo elegans Latini sermonis evellit. libenter etiam copu-
lando verba iungebant, ut 'sodes' pro 'si audes', 'sis' pro 'si
vis'; iam in uno 'capsis' tria verba sunt. 'ain' pro 'aisne',

1 littera A. ex A. taxillis A, axillis FPQ; delet j. et pauxillo et vex-
illo (st) et in margine additum et taxillo A. et vexillo et pauxillo FPQ (MJF). et
vexillo et pauxillo ok, et pauxillo et vexillo et pauxillo h. 4 aismequire A.

axamenta. The meaning is perhaps 'orator', or 'preacher'. For change of
Ahala to Ala cf. nihil (for ne nihil) to nil' (Postgate).

vastioris, 'except to avoid a too-
harshly sounding letter', de Or. iii 45
'nece aspere (locutum esse), non veste,
non rustice, non hiulice, sed presse et
equebulliter et leniter', ib. 172 'nece
aspere concurreat, neve vastius dico-
cuntur', ad Her. iv 12 § 18 'fugiemus
cerbras vocalium concursiones quae
sunt atque hiantem orationem reddunt'.
The consonants X and S are regarded by
Quintilian as asperiores (ix 4 § 37, quoted
on § 150).

maxillis. The word is mainly post-
Augustan. maxilla and maxilla-silla point to
an original form *mæ-g-su-la, from the
root mag which appears in μασσων and
μασσως. Thus the maxilla is the organ
which cicis deposat ac subigit. (Schwabe's
Demin. p. 98 quoted by Corssen i2 642,
and Curtius, Gk. Etym. no. 455.)

taxillis. taxillis occurs in the sense of
'a small die' in Pomponius ap. Pris-
cian iii 36 p. 615 Putsch (comm. fragm. v.
190 Ribbeck), and in Vitruvius x 8 § 2.
tax-i-lu-s and ta-ilu-s point to an original
form *tæc-su-lo, from a root TAK 'to join'.

vexillo, this is best explained as a diminutive of velum, though Cicero vir-
tually regards it as the earlier form of the
latter. He uses the word in Phil. ii 102,
v 20, ad Att. x 15 § 2, Leg. Agr. ii § 86.
velum is from the root VEL 'to cover'.
The latter connexion however enables us to trace
the diminutive vexillum to velum through
vel-i-lu-m (cf. vec-tis) or veh-i-lu-m (Curtius
no. 169). But (as suggested by Prof.
Postgate) if velum is for végulum or vè-
lum, vexillum cannot be a diminutive of it.
vexillum must be a diminutive from a stem *vexulu- which is for veh-sulo or
vec-sulo. velum, however, is probably for vec(mean mu, i.e. veh-s(ω)-lum or vec-s(ω)-
lum. If so, vexillum is ultimately a
diminutive of velum. In Prof. Postgate's

opinion Corssen's derivation is hardly
tenable; and Dr Reid observes that the
meaning of vexillum is unintelligible if
velum be not connected with veho.

pauxillo. The word is mostly ante-
classical. It occurs however in Lucr.
i 836 'ossa pauxilla atque minuta'. Cic.
regards paullum as a euphonic variety of
pauillum, though he does not expressly
derive the former from the latter. pau-
illum is for pauc-i-illum, where the di-
minutive suffix is added to *pauc-ii, a
comparative form corresponding to mag-i.
A diminutive suffix is similarly added to
a comparative form in plus-culum, minus-
culum, minus-culis, alius-culus and gran-
dius-culus (Corssen iii2 553). pau-
lu-lu-m comes, through the diminutive form *pau-
ru-lo, from *pau-ro which appears in
pau-ro (ib. 532). Priscian iii 36 p. 615 P
facit paulus paullus, ex hoc paullus,
paullulus.—similiter velum vexillum
facit diminutivum.—ideo mala [assumpsit
x et] maxilla facit et talus taxillus'.

§ 154. copulando, 'by blending', 115.
sodes, a colloquialism frequent in Plau-
tus and Terence; it is also found in ad Att.
vii 3 § 11 'utsche sodes nummos caruri'.
Cicero's view that it stands for si audes
is confirmed by the latter being found in
Plautus Aul. ii 1, 48, quoted by Priscian
xiii 13 p. 960 P 'dic mihi, si audes, quis ea
est'. It is erroneously explained as si
audes (Lindemann on Pl. Capt. i 2, 1).
See Wagner on Pl. Aul. 46.
si audes is for 'if you please or desire'.
Compare averre, avidus. The meaning
of 'daring' comes from that of 'desiring'.
Audeo is a determinative from an adjecti-
ve av(i)dis (Postgate). Audeo (for avi-
deo) comes from avidus, and the latter
from avo.

'sis' pro 'si vis', frequent in Plautus
and Terence; also found in Tusc. Disp.
ii 42, Rosc. Am. 48, Mil. 60, Livy xxxiv
20; similarly sulitis in Plautus.

capsis. Cicero's opinion is very justly
demurred to by Quintilian (i § 66): 'nám
ex tribus (verbis componere) nostrae lin-
guæ non concederim, quamvis capsis
Cicero dicit compositum esse ex cape si
nequire, pro 'non quire', 'malle' pro 'magis velle', 'nolle' pro 'non velle', 'dein' etiam saepe et 'exin' pro 'deinde' et 'exinde' dicimus. quid, illud non olet unde sit, quod dicitur 'cum illis', 'cum' autem 'nobis' non dicitur, sed 'nobiscum'? quia si ita diceretur, obscenus concurrens litterae, ut etiam modo, nisi

3 dein A, deinde FP, deinde O. exim F, ex A. deinde vulgo: inde FP O et A. et exinde cod. m l et Vit. (MOKPSI): et pro exinde FP O (H), om. A. 3 voleat A. illius A. 5 obscenus KJP cum A, obscenus O, obscenus MH et St (sed eidem in § 88 subobsceso).

vis'. capsi is found in Pl. Bacch. iv 4, 61; capsi in Enn. Ann. 324, Pl. Pseud. iv 3, 6; and capsimus in Rud. ii 1, 15; cf. faxis, asis, iussis and many other less common forms enumerated and discussed in Roby §§ 619–625. Cicero's derivation, as observed by Mr Nixon, proves that capsi was used as an imperative.

ain. This colloquial form is found not only in Plautus and Terence, but also in Cic. ad Att. vi 1 § 17, iv § 8 (ain tu?); ib. vi 2 § 8, ad Fam. ix 21 § 1 and de Leg. vi 1 § 17 (ain tandem...?).

nequire. non quire is used by Ennius, e.g. 'qui ipsesibi sapiens prodesse non quit, nequiquam sapit', and non quo is the invariable form of the first person singular in Cicero. nequire, though a shorter equivalent of non quire, is not actually formed from it; as the negative ne is older than non (Corssen ii 5, 786), the successive steps by which the latter word is formed being ne-o-ino, ne-o-cum, n-o-cum, non (ib. ii 504). Reasons for doubting this have been suggested by Mr Nixon in the Journal of Philology vii 55.

malle. The common Plautine forms mavolo and mavestin mark the transition between magis volo &c. and malo &c. The former occurs in Ter. Eun. v 7, 1 'quod magis vellem everiorem'.

nolle is for ne-voile [for vole(e)e] of which non velle is a later equivalent. nevis and nevoli are repeatedly found in Plautus.

dein and exin are from de-im and ex-im, which mean de eo and ex eo respectively, the form im coming from is and indicating motion from a place. While dein, however, is not actually found, exim is in constant use; for ex. see Lachmann on Lucr. iii 159 and Ritschl's Opusc. Phil. ii 456. 459.

Corssen treats deinde and exinde as formed from dein-die, exin-die (ii 5, 855) by the dropping of i after d; and dein and exin as formed by the loss of the final e, which would soon be followed by that of the preceding d (ib. 604). He regards exim as a different word from exin (cf. ib. 718). dein occurs in § 213, exin de N.D. ii 101, and both in Tac. An. ii 16; exinde, exin and exin are not found in Ter. Caes. or Quint.

nobiscum. Cicero assumes that the form nobiscum was preferred because the pronunciation of cum followed by nobis would have led to an indecent combination of sounds; and that on the analogy of nobiscum, the forms vobiscum, mecum and tecum came into use. This passage and a similar passage of Pliny are referred to by Priscian xii 26 p. 949 'quo modoigitur, si dicam proper te et te proper illem significo et cum quibus et quibus cum, sic cum me et mecum. nam antiquissimi utrumque dicebant, sed in plurali primae personas cæcaphati causa solenter per anastrophon dicere nobiscum pro cum nobis. itaque proper hoc reliquarum quoque personarum ablativos similiter praepostere coeperunt teste Plinio qui hoc in II sermonis dubii ostendit et Ciceroni qui de oratore his utitur verbis: noluius cum me et cum te dicere, ne eadem computatione adiungendum esset cum nobis, sed potius mecum et tecum et secum diximus. cum praepositione, quae facit obscenum, assidue postposita'. The true origin of these forms is, however, to be found in the tendency to place prepositions after the word they govern, and to combine them, as enclitics, with the preceding word; and this tendency, so far from being confined to cum, also exists in the case of ad, per, in, tenus, proper and circa (Corssen iii 5, 54–5).

obscenus concurrens. Quint. viii 3 § 44 'vel hoc vitium sit, quod xelwvavov vocatur: sive mala consuetudine in obscurum sermo detortus est...sive inductura deiformer sonat, ut si cum hominibus notis logui nos dicimus, nisi hoc ipsum hominibus medium sit, in praefanda videmur incidere; quia ultima prioris syllabae littera, quae exprimis nisi labris cœuntibus non potest, aut intersistere nos
autem’ interposuissem, concurrissent. ex eo est ‘mecum’ et
‘tecum’, non ‘cum me’, et ‘cum te’, ut esset simile illis ‘nobiscum’
XLVI atque ‘vobiscum’. atque etiam a quibusdam sero iam emendatur
antiquitas, qui haec reprehendunt; nam pro ‘deum atque homi-

2 cum te et cum me A. nobiscum atque vobiscum cod. Dr. (MHSt.): vobiscum
atque nobiscum FPO et A; v. ac n. OKJP. 3 quibus A.

indecentissime cogit aut continuata cum
insequente in naturam eius corrumpitur’,
ib. ix 4 § 33 ‘primum sunt quae imperitis
quoque ad reprehensionem notabilia vi-
dentur, id est, quae, commissis inter se
verbis duobus, ex ultima prioris ac prima
sequentis syllaba deformi aliquod nomen
efficient’. Cic. ad Fam. (ad Paetum) ix
22 § 2 ‘quid, quod volgo dicitur cum nos
te volutumus convenire, num obscenum
est?’ There is an article on this subject
in the Rheinisches Museum vol. iii p. 276
(1835): Ritter, übertrübene Schen der
Römer vor gewissen Austrücken und
Wortverbindungen.—The passage shows
that a nasal consonant, when final, was
in pronunciation assimilated to the initial
nasal of the next word.

§ 155. a quibusdam, i.e. by those
among Cicero’s contemporaries who main-
tained that in points of grammar the
proper standard was to be found, not in
following common custom or consuetudo
with its anomalous irregularities, but in
deducing from a number of similar in-
stances some general rule, which should
serve as a test to be rigidly applied to
individual examples, with a view to re-
ducing the number of exceptional forms.
The first is the principle of ánomalia, the
second that of analogia: Varro de L. L.
ix 1 ‘cum ab his ratio, quae ab similitu-
dine oriritur, vocaretr analogia, reliqua
pars vocaretur anomaita’; Quint. i 6 § 1
‘rationem praetat praeipse anomaita’;
Gellius ii 25 ‘ánomalia est inaequalitas
declinationem, consuetudinem sequens’.
One of the earliest methodical treatises on
the subject was that of Caesar whose work
de analogia was an inquiry into the laws
of the Latin language: de ratione Latinae
loquendi (Brut. 253, Suet. Iul. Caes. 56,
Fronto p. 221 N, Gellius Noctes Atticae
xix 8 § 3). In this, he endeavoured to
distinguish between right and wrong
usage (consuetudo recta et depravata)
and to correct the latter by the application
of the principle of analogia: Brut.
261 ‘Caesar autem rationem adhibens
consuetudinem visiosam et corruptam pura
et incorrupta consuetudine emendat’. The
grammarian Staberius Eros, who was the
first among the Romans to write on this
subject and is therefore called by Plin.
xxv 17 § 199 conditor grammaticae, used
the word proportio to translate analogia.
Varro, as well as Caesar, protested against
a onesided following of either principle to
the exclusion of the other; de L. L. ix 2
‘ei qui in loquendo partim sequi iubent
nos consuetudinem, partim rationem, non
tam discrepant, quod consuetudo et ana-
logia coniunctiores sunt inter se, quam ei
credunt’ (cf. Quint. i 6 §§ 1—27). In
Brut. 259 L. Cornelius Sisenna, who died
67 B.C., is described as having set himself
up as an emendator vermonis usitati, who
recte loquitur putatque insinuare loqui. (On
the general subject see Graefenhan’s Gesch.
d. kl. Philol. ii 263 ff. and Steinthal’s
Gesch. d. Sprachwissenschaft bei den
Griechen und Römern 347—361, 435—
522; cf. Wordsworth’s Fragments p.
652 f.) Introd. p. lixii.

sero, sarcastic, ‘rather late in the
day’.
deum, Quint. i 6 § 18 (of the strict ad-
herents of analogia) ‘idem centum milita
numnum et fideum Deum ostendant du-
plices quoque solocesismos esse, quando
et casum mutant et numerum; nescie-
bas enim ac non consuetudini et decori
serviebas, sicut in plurimis, quae M.
Tullius in Oraetie divine ut omnina exe-
quiritur’. deum fideum is used by Cicero
in Div. Caec. 7, II Verr. i 25, iii 137, iv 7,
Qu. Rosc. 23, 50. On the other hand we
have Sex. Rosc. 39 ‘deorum immor-
tualium...fidem implorem’. Font. 4
‘deorum hominumque fidem’. In other
phrases he almost always uses deorum;
the only exception in his speeches being
Qu. Rosc. 33 ‘deum immor胎ialum be-
nignitate’. The gen. deum is found once
in Latin inscriptions of the time of the re-
public, Mommsen Corp. Inscri. Lat. i
1410 devm maanivm (cf. Varro L. L. v
32, 148). Deorum occurs in C. I. L. i 206
I. 58 (lex Julia municipalis) Deorum
immortualium, and 623 memori...deo-
rvm. (cf. on deum and deorum, Neue’s
Förmenlehre i p. 103—8, where Varro
L. L. vili 38, 71 is quoted: ‘quaerunt, si
sit analogia, cur appellant omnes aedes
num fidem ‘deorum’ aient. id, credo, illi nesciebant, an dabat hanc licentiam consuetudo? itaque idem poëta, qui inusitatius contraxerat:

patris mei, meum factum pudet
pro ‘meorum factorum’; et

texitur: exiitum examen rapit...

pro ‘exitiorum’, non dicit ‘liberum’, ut plerique loquimur, cum ‘cupidos liberum’ aut ‘in liberum loco’ dicimus, sed ut isti volunt:

neque tuum umquam in gremium extollas liberorum ex te genus!

deum Consentum et non deorum Consentium.)
The ending -um (apparently similar to the Umbrian and Oscan forms, and the Greek -ωρ) was perhaps the original Italian form, except in the pronouns. It was gradually superseded in Latin by -orum which is common in inscriptions of the second century B.C. and later (Robby § 365, where the instances in which the old form survived in and after Cicero’s time are classified). The two suffixes have a different origin. The original form of the first was -am which became -um before the separate existence of the Greek and Latin languages: -om continued in use in Latin (after u and v) to the third century B.C., (e.g. SOVOM for suorium C. I. L. i 588, DVOMVIR ib. 1107, 1344), during which -um begins to prevail (cf. Bücheler Lat. decl. § 192 Havet). The other termination -rum stands for the original -sam. There is an instance of the genitive suffix -rum added to a stem in o in orom on the columna rostrata (C. I. L. i 193); DVONORO is found on one of the tombs of the Scipios about 500 A.U.C. (ib. 32); EORVM in the sctvm de Bacchamalibus as well as socivm (ib. 200, Liv. xxi 17 § 2 &c.). Cf. Bücheler u. s. §§ 209, 221.

1 id, that the regular gen. pl. was deorum. credo, ironical, as in 169. illi, the antiqui who used the pl. deum. an—‘or, rather, was not this license in itself granted by usage?’ the very principle for which the analogists contend.

poëta, Ennius. The first quotation is from the Alexander, l. 81 of the tragoediarum reliquiae in Vahlen’s ed., ‘uirgines aequális uereor, patris mei meum factum pudet’; the context is quoted in de Div. i 66, where that of the next quotation is also preserved:

‘tiamque mari magnó classis cita
texitur: exitium examen rapit:
aduñet, fera uelolantibus
naúibus complebit manus litora’.

liberum. This form is found in II Verr. i 77 ‘neque me tui neque tuorum liberum...misereri potest’, ib. v 109 de liberum caritate, ib. §§ 23, 118 a conspectu liberum, Cluent. 105 peccata liberum, ib. 171 a liberum Poenis, ib. 200 ex victoria liberum. liberorum, on the other hand, in Cat. iv 18 de...liberorum anima, Flacc. 95 in complex liberorum, Sulla 18 ‘in conspectu...liberorum meorum’, Milo 100 fortunas i. m., II Verr. iii 91 and iv 78 tuo liberorumque tuorum, Sest. 45, II Verr. i 68 and 76 pudicitiam liberorum, Phil. ix 17 sepulcrum liberorum...eius, also p. Dom. 96, Flacc. 106. LEIBERVM occurs as a gen. pl. in Corp. Inscr. Lat. i 1008, 5. The two forms are found in two successive lines of Pl. Mostell. 120 f. ‘primímdum parentés fabrí liberíum sunt, | ei fundamentum subjúctum liberíum.’ (Cf. Neue’s Formenlehre i p. 111.) in liberum loco, de Or. ii 200. 1sti, i.e. ‘your strict and pedantic analogists’.

neque—genus. This line is ascribed to the Phoenix of Ennius by Bergk (Rheinisches Museum 1835 p. 73). It is a rendering of part of the curse invoked by Phoenix in Hom. ii. ix 455: μή πωςε γοτιαν όλων φθοράσθαι φιλόν νήν εξ ενόθεν γεγοισθαι. (Vahlen, Enn. Trag. reli. 346.)
et idem:

namque Aesculapi liberorum...

at ille alter in Chryse non solum:
cives, antiqui amici maiorum meum...

quia non sane sunt in omnibus neutris usitata: nec enim dixerim
tam libenter 'armum iudicium', etsi est apud eundem:
nilne ad te de iudicio armum accidit?

quam centuriam, ut censoriae tabulæ locuntur, 'fabrum' et 186

2 Aesculapi FPO, scelae sequente trium litterarum spatia A. 3 aliter FPO.
Chryse FPA, Chryse OP, chryse A. 6 sociæ A, exitium A. 8 postentū
FPO et A. 10 favus A et FP0 (OKP), favus FP0, favus vulg. (MHS).
9 homi-
nibus neutriq. 11 'fortasse omnibus nominibus neutris' 111. nonnibus neutris st.

10 iam A. 11 id te (om. de) P. iudicium A. accedit A. 12 locuntur ceteri.

fabrum et procum (eodem ac supra loco) FPO (MOKP): (post centuriam)
A (H). quum, ut censoriae tabulæ locuntur, centuriam fabrum et procum st.

idem. Ennius in the Achilles, a tragedy founded on one by Aristarchus bearing the same name. Euryppylus, who is wounded in battle near the Grecian ships, there says to the patroclus: 'namque Aesculapi liberorum saecii opplement poticus'. The line is quoted in full with its context in Tusc. Disp. ii 38. The passage was first ascribed to the Achilles by Bergk ind. lect. Marb. aed. 1844 p. viii (Vahlen u. s. 16).

ille alter, Pacuvius, whose Chryses was founded on that of Sophocles. In that play, Orestes and Iphigeneia, who are shipwrecked on the shore of the Troad in their flight from Thoas king of the Tauri, receive shelter from Chryses, the priest of Apollo. The three lines quoted by Cicero are printed as one consecutive passage in Ribbeck's fragm. trag. Rem. p. 87 2. Cf. Welcker's Gr. Trag. i 210-5.

maiorum meum is also found in Pl.

3. Trin. iii 2, 30. Cas. ii 6, 66, Pseud. ii 1, 6. Pers. iii 1, 62, Stich. ii 1, 31 (Neue u. s. i 135).

non in omnibus neutris. We also have somnum as gen. pl. in a fragment of a tragedy quoted in de Div. i 42 and oppidum ad Fam. iv 5 § 4, where we can hardly be wrong in supposing that the prose of Sulpius has been imbedded in it a quotation from a lost tragedy: 'unó loco tot óppidum cadávera | proiecta iaceánt'.
'procūm' audeo dicere, non 'fabrorum' aut 'procorum'. planeque 'duorum virorum iudicium' aut 'trium virorum capitalium' aut 'decem virorum stilitibus iudicandis' dico numquam. atqui dixit Accius:

video sepulcra duo duorum corporum. 

idemque

mulier una duūm virūm.

quid verum sit intellego; sed alias ita loquor, ut concessum est, ut hoc vel 'pro deūm' dico vel 'pro deorum', alias ut necesse est, cum 'trium virūm', non 'virorum', cum 'sestertiūm, num- 
mūm', non 'sestertium, nummorum', quod in his consuetudo

dia facerent: datum munus ut machinas in bello ferrent'. In the Corp. Insr. Lat. i 1124 we have PRAEF-FABRVM. The old form survived especially in phrases such as praefectus fabrum, collegium fabrum. procūm, the citizens of the first class (classici) were the proci (proceres) or principes. Festus p. 249 'procūm patricium in descriptione classium, quam fecit Serv. Tullius significat procūrum; ei enim sunt principes'. (Cf. Neue u. s. i p. 113.)

plane...numquam, 'absolutely...never', div. in Caecil. 55 'plane nihil sapit'. Ribbeck unnecessarily proposes plenē.

duorum virorum, &c. The forms duuvumvirum and triumvirum, which are here clearly preferred by Cic., are not found in his extant speeches. decommvrum occurs in Leg. Agr. ii 39 x virum diciones, ib. 56 cognitio x virum, and 84 x virum satellitibus, de Rep. ii 61; also in Varro L.L. ix § 85, Liv. iii 40 § 12, xxvii 8 § 4 (but Madvig's text has decommv in both places); decommvrum in Livy alone, where it is very frequent.—In C. I. L. i 1235 we have NCLVVIVS + M + DVVM + VIR; ib. 577 (in lege Puteolanae) DVVM VIRUM (twice), ib. (in lege agraria) 200 l. 28 II VIRUM, ib. 198 (in lege repetundarum) TRIVMVIRUM, ib. (in inscr. antiquissimis) 1107, 1149, 1341 DVVM VIR (thrice). (Cf. Neue u. s. i p. 110.)

capitalium, entrusted with the charge of prisons and executions; frequently mentioned in Livy, in Cic. only in one of the amusing letters to Trebatius, ad Fam. vii 13 § 2. The old form stiltibus for litibus preserves the first letter of the root STAR found in steruo (cf. stilocus). But this root is very doubtful. Prof. Postgate compares the Old High German strit (Germ. striet), and the English strife.

The decemviri stiltibus iudicandis formed, as representatives of the praetor, a standing tribunal for deciding cases involving rights of freedom or citizenship, Caec. 97, Suet. Aug. 36. 

video—Accius ex incertis fabulis 655, ed. Ribbeck, who compares a passage in I. Verr. v 94 which is possibly a reminiscence of this line: 'ut duo sepulchra duorum praetorium inprobus duabus in provincis constituerentur'.

duum virum, Accius l. 656. The context, especially idemque (not idem or at idem), is in favour of Ribbeck's emendation vironum; but even so, we get two different forms duorum and duum attested by the same author.

verum, grammatically correct according to the law of analogy, 157, 158. Dr Reid observes it is here a rendering of tnvos, and compares veriloquium = tnu-molojía in Top. 35.

hoc, the following. On Cicero's use of pro deum and pro deorum, see note on § 155 init.

sestertiūnum nummorum. The short forms were retained in the names of weights
XLVII varia non est. quid, quod sic loqui, 'nosse, iudicasse' vetant, 'novisse' iubent et 'iudicavisse'? quasi vero nesciamus in hoc genere et plenum verbum recte dici et immutatum usitare. itaque utrumque Terentius,

5 eho, tu cognatum tuum non noras?
post idem:

Stilponem, inquam, noveras?
'siet'. plenum est, 'sit' immutatum; licet utare utroque. ergo ibidem:

10 quam cara sint, quae post carenda intellegunt, quamque attinendii magni dominatus sient.

1 nosse iudicasse PO; nosse iudicasse A, nos si iudicas si F. 2 et om. A.
5 eho F et in marg. O4, eoh PO4, eo A. cognatum codd.; sobrinnm Ter.
(Stang!); tuum Hi(st). 6 idem FPO, ibidem A. 7 Stilponem Donatus (KPHSt), Sobrinum codd. Ter. (MO); stilponem F, Stilponem POM, stilponi A. noveras
A; est noveras FPO et cod. Ter. A, est expuxit O4. 8 si et FPMO, coniunxit
O4, sine A; sient scripsit H. est om. O, sit A. sit: sient FO, scient PM, sin A; sitt scripsit H.
9 ergo * ibidem J, poetae nomen excidisse suspiciatus.
10 quaev quam sint cara Ribbeck (st), quam cara sintque (MO23), quam cara sint quae (O4KPH). carenda Lachmann (KJP), carendo FPO (MOHS).

and measures (chiefly Greek) in combination with numerals, cf. denarium, talentum, medimum, stadium (Roby § 365 a).

SESTERTIVM occurs in C. I. L. 11400 l. 5.

§ 157. vetant, sc. guidam (155). nosse ...novisse. In Cicero's speeches, nosse is found in 15 places, novisse only once: II Verr. v 165 'non qui novisse Gavium sed se vidisse dicerent', where its presence is due to the rhythm of the sentence. norat and noverat are both used 4 times in the speeches; norat 6 times, noverat twice (imp. Pom. 66 and Phil. vii 14); noris, noritis, norint and norunt 9 times altogether, norit only once (Lig. 34). In all, we have at least 74 exx. of the short form, against 8 of the long. (See also Neue u. s. ii 414.)

iudicasse ...iudicavisse. The only instance of iudicavisse which I can find in the speeches of Cic. is Phil. xi 11 (there are also a few instances of iudicatis and iudicavissent); iudicavisse is far more common. Cf. Quint. i 6 § 17 (of the strict analogists) 'his permittamus et audivisse et scrivisse...dicere'. That the contracted forms of such verbs were fully established in the earliest period of Latin is proved by the evidence of inscriptions, the following (amongst others) being found more than once in those collected in the first vol. of the Corpus: coerarunt, locarunt, probarunt, and terminarunt (Hübner's ind. gramm. to C. I. L. i p. 601). Cf. Neue u. s. ii 401 f. and Reid on Acad. ii 77.

nores, Ter. Phormio ii 3. 37, where however our texts have sobrinum for cognatum, which occurs ib. 34, 44. noveras, ib. 43.

siet. In siets, siets, 'the -es, -et is perhaps only the older form of the personal suffix -es, -et. But comp. Gr. etw, Sansk. syam' (Roby § 590). The long forms are in regular use in inscriptions down to the times of the Gracchi and the Cimbrian war, after which the shorter forms came into regular use. In Cato and Lucilius, as well as in Plautus, Terence, and the other Roman dramatists, the longer form is the more common, but the other is used whenever it is metrically more convenient (Corssen ii 23 351).

ibidem, 'in one and the same passage'. The lines are not to be found in any extant play of Terence, and the author is unknown. They are placed among the uncertain fragments of Roman tragedy by Ribbeck.

cara. It will be observed that, while carus and caritas are used in the double sense of 'dearness' as well as that of 'dearth', careo is applied to 'dearth' alone (cf. Corssen ii 2 403).

carenda, which is due to a conjecture of Lachmann's, assumes that carere takes
nec vero reprehenderim:

scripsero alii rem;

[et] 'scripserunt' esse verius sentio, sed consuetudini auribus indulgenti liberenter obsequor.

isdem campus habet

inquit Ennius, et

in templis isdem;

at 'isdem' erat verius, nec tamen probavit, ut optimius: male

1 reprehenderem A. 2 alir€ F. 3 et FPO et A (H), eti Lambinhus; om. cum Quint. MOKrJSt. sentius A. consuetudine auribus A. 4 lubenter ex lubentius A. 5 isdem cod. Erl. (Goeller, Kitschi, KJPH): idem FPO et A (MO).
7 in templis isdem (MOKJPS): in templis: EIDEM probavit; H(s) (in t. isdem probavit FPO, in t. isdem probavit A). 8 at FPO (MOKJPS): ac P, ad A; om. J. isdem A (MOKPS): idem FPO (Hs). probavt huc transposuit Goeller (KJPH); (post tamen) isdem A (OH), isdem FPO. ut om. A. optimius FPO.

male sonabant isdem, explicationem verborum 'peccare suavitatis causa', in margine

the acc. in the active. This constr. is found in ante-classical Latin, Ter. Eun. ii 1, 18 'tandem non ego illam caream', Pl. Curc. i 2, 49; Poen. iv 1, 4; cf. Ovid Her. i 50 'virique mihi dempto fine carendus abest'; attingendi, for the more usual retinendi, cf. Tac. Ann. iv 5 'ripam Danuvii attingant.'

scripsero alii rem, from the Annals of Ennius. For the context see note on § 171.

scripsero, to which Cic. says he has no objection, is not found in his extant speeches, while scripseroent occurs twice (II Verr. iv 145 and Caecin. 51). Quint. i 5 § 42 (of the forms scripsere and legero) 'evitandae asperitatis gratia mollitum est, ut apud veteres pro male mereor, male mereo', ib. § 44 'quid? non Livius circa initia statim primi libri, tenere, inquit, arcem Sabini? et max, in adversum Romanis subire? sed quem potius ego quam M. Tullium sequor, qui in Oratore, non reprehendo, inquit, scripsero; scripseroent esse versus sentio?'

The termination -ere for -erunt is 'found in some of the earliest inscriptions, and is not uncommon in Plautus and Terence, rare in Cicero and Caesar, but frequent in dactylic poets and Livy' (Roby § 578). Among the exx. collected by Hübner, in the index to the C. I. L. i 1 p. 624, are censero, coeravero, facere and probavero.

'There is hardly a sound example of -ere in the perfect in any really good MS of Cic. (see Nuee ii 390 ff.);—and similarly in the case of Caesar' (Reid).

Ennius, Ann. i. 468 Vahlen 'isdem campus habet textunum naubis longis', Servius on Aen. xi 316 'loca in quibus naues funt Graecae navir{y}a, Latine textrina dicuntur. Ennius dicit: idem (sic) e. q. s.' isdem is found as nom. sing. in Pl. Amph. iii 2, 64 'verum eadem si isdem púrigas, patiúnda sunt', where isdem has been preserved by the codex Ursinianus. EISDEM is found in inscriptions, e.g. C. I. L. i 1468 (middle of second cent. B.C., in Dalmatia) Q-VIBIVS • L • F • DIANAE • V • S • EISDEM • ARAM • D-S-F-C; ib. 576 (on a tessellated pavement of the same time at Terracina): SER • SYLIFICVS • SER • F • GALBA • COS • PAVIMENTVM • FACIENDVM LOCALIV • EISDEMQUE • PROBABIT; and thrice in the lex Puteolana pari et faciendo (ib. 577).

In templis isdem, placed first among the incertorum librorum reliquiae in Vahlen's Ennius p. 174. In the lex Julia municipalis (C. I. L. i 206) we have isdemque diebus in l. 3, and in isdem diebus (probably by mistake) in l. 5.

Herreden's conjecture is extremely plausible; but it seems more characteristic of Cicero to quote from a Roman poet than to refer to a Latin inscription.

optimius, 'too broad', Quint. ix 4 § 36 'longae per se et velut opinae syllabae'; cf. 25.

male sonabant isdem. If we here retain isdem, then we must understand Cicero to be dealing with the three separate forms isdem, eisdem and isidem, all of which could be used for the dat. and abl. pl. of isdem, and the first of them for the nom. sing. also (this is the view of Gölfer who is followed by Piderit).
sonabat ‘isdem’; impetratum est a consuetudine, ut peccare suavitatis causa liceret. et ‘posmeridianas quadrigas’ quam ‘post-
meridianas quam postmeridianas et quadrigas quadriugas conicit Reid.

This view is opposed by Ritschl (ind. schol. Bonn. 1855-6 p. viii = Opuscula Philologica iv 320), who insists that two forms only are in question: *isdem* and *isdem*. Of the third form he remarks: ‘male sonabat *isdem*, sed tam male, ut ne reprobandi quidem causa uta esset. certum est enim labantem dumtaxat latinitati *ii ii* *isdem* formas deberi, Cicero autem saeclum tam ignotas fuisse, ut ne in mentem quidem illi venire posset, dedita opera vitatas a quoquam dicere’ (cf. Proleg. ad Trin. p. xcviil). The fact that Cicero himself did not use the forms in *ii* is proved by our best MSS; and in the older inscriptions we have three forms: *etis* (in the *Ep. ad Teurano de bacchanalibus* B.C. 186), *etes* (23 times in inscriptions of the time of Cicero), and *etis* (twice in an *epistula praetoris ad Tiburtenses circa B.C. 154?); but never *ii*. On Ritschl’s view, the general drift of Cicero’s criticism was used by Ennius not only as a nom. sing, but also as an abl. pl., that the stricter form *isdem* struck the poet as too broad and that he had therefore dropped it in favour of *isdem*.

In Cicero’s time, however, the nom. sing. and pl. masc. were the same: *ident. Caesar, according to the grammarian Charisius, approved of the form *isdem* for the nom. sing., and *isdem* for the pl., ‘sed consueto hoc non servat’ (p. 110 Keil). (Cf. Neue u. s. i 143 f.) Heerdegen, in his recent critical ed. p. xxxv, remarks: ‘mihi quidem videtur Cicero omnibus illis locis, ubi codices tradunt vel *ident* vel *isdem* vel *isdem* (*is-*

cogitasse tantum modo de variis formas solius nominativi masc. sing.’ This view, which is accepted by Dr Reid, is probably correct. The latter also observes that ‘in the ordinary spoken lan-
guage the *ei* of *isdem* was no doubt a diphthong, and the distinction between *isdem* and *isdem* merely depended on the pronunciation of the first vowel sound’. 

*impe-
tratum—liceret. ‘Verius erat is-

The text is quoted in Augustini Regulae, v p. 517, 4 K, with ratione for con-
erim quam postmeridianas’. In all the earlier editions the manuscript reading posmeridianas quadrigas is retained, the first word being regarded as the epithet of the second. In defence of this Goller appeals to the use of meridianas (sc. gladia-
tores) in Suet. Claud. 34, and supposes that the expression refers to the four-

horse chariots of the *ludi Circenses* which were sometimes held in the afternoon. (In August. confess. viii 6 § 15 the Circenses are expressly called a *spectaculum pomeridianum*: ‘cum imperator pomer-
diano circensium spectaculo teneretur’.) But unless Cic. is quoting a phrase from some other writer it is difficult to see why quadrigas need be added: as a matter of fact the words *libentius dixerim* sug-
gest that the words are Cicero’s own. But why should he add quadrigas? If the word was not added with a purpose, he might just as well have said ‘postmeridianum tempus quam postmeridianum libentius dixerim’. (In de Or. iii 17 our texts have ‘pomeridianum tempus’,—ib. 121 ‘meridianum sessio’,—in Tuse. Disp. iii 7 ‘postm. tempus’.) To prevent quad-

rigas from being merely otiose, it appears necessary to add *quadriugas* in the sec-

ond half of the sentence. ‘postmeridianus is not for *post-meridianus*

but is compounded with the Old Latin
meridianas quadriugas' libertius dixerim, et 'mehercule' quam 'mehercules'. 'non scire' quidem barbarum iam videtur, 'nescire' dulcius. ipsum 'meridiem', cur non 'mediorem'? credo, quod erat insuaviius. insuavissima praepositione est 'af', quae nunc

1 lubentius A. et om. A. mercule quam merculis A. 2 videatur A. nec scire A. 3 meridie A. medi em A, in fine versus interclitid di. 4 insuavius una codd. (Klotz, K); insuavius' Una A; insuavius, una (MO), † una H: insuavius. insuavissima Jahn (P). absen praep. Hellmuth (St). of quaes Stegmann (H); ea quae F, eaque PO, ab qua A (HST); of eaque primus emendavit Freund (KJ); abs eaque Lamb. Err. mo.

pas, Umbrian pus. Cf. potenti (poe); postemerum Fest. Paul. Diac. p. 248 Mueller: see also Curtius, Studien i b 164. post is a secondary formation' (Postgate).

quadriugus. Ennius, quoted in Tusc. Disp. i 105, has curru quadriugus, and in Ann. 158 (Vahlen) 'irarum...effundet quadrigas'. In Pacuvius 399 Ribbeck, as quoted by Isidore, 'volucrur curraxe quadriga' is possibly a mistake for quadriuga.—There are a good many exx. of bi-ing-us and similar forms in Neue.

mehercule...mehercules The original form of the oath having been sta me Hercules avdudet, mehercules is more correct than mehercule which was sanctioned by ordinary usage. In the speeches of Cic. mehercule occurs 32 times; mehercules only 5 (Rosc. Am. 58, 141, II Verr. i 133, Font. 36, Piso 68), also in ad Fam. x 18 § 3. (Cf. magis from magis.) Dr Reid suggests that hercule is here the voc. of the old Roman god, Hercules.

non scire...nescire, cf. note on 154 'neque pro non quire'. In the speeches of Cic. non scire is not found. videtur... dulcius, 158 'dulcius visum est'.

ypsum, referring to the word postmedi-dianus mentioned a few lines before. mediciem. Priscian iv 34 p. 635 f. (137 Hertz), after saying that timeae makes timidus; and valeo, validus, 'excipitur alternatibus causa, quam Graeci επαλληλορσε γεινα, unum pando, pandus, ne, si pandius dicamus, male sonet altera D in utraque continua syllaba, quod in multis solent tam Graeci quam nos evitare'...'eiudem veniam dicere non diximus tab eodem est mane, manumine sed malumine...praeterea meridies pro medidies a medio die'. Varro L. L. vi 4 'meridies ab eo quod medius dies; D antiqui, non R in hoc dice-bant, ut Praeneste incisi in solario vidi'. Quint. i 6 § 30 (etymologia) 'nonnullun quam etiam barbarab ab emendatis conat tur discernere, ut cum Trigetram dici Sicilian an Triquetram, medierium an medidium oporteat quaeritur, aliaque quae consuetudini serviant'. In the case of medicies, the change into meridies is an instance of 'dissimilation', and the second syllable is lengthened to compensate for the loss of the third syllable of medius dies. As instances of the change from D to R, before a vowel, we have Ladinum (on old coins) becoming Larinum, and Sidicinum, Sirincinum (Corsen 1st p. 239); cf. audio and auris. Instances before a consonant, esp. v and f, are much more common (ib. 238, 240; Roby § 160 p. 50).

'As to Ladinum, I believe the explanation ordinarily given is wrong. It requires proof that the coins with Vadinei and Vadinod are necessarily older than all the others which show the R. This proof cannot be given; indeed the contrary is probable; we have coins with Greek inscrs. almost certainly older with R. I would explain the D in vad by the influence of the Oscan alphabet where D=R' (Reid).

'The more correct account of meridies is that it is a 'hysterogen' word. medii die (both locatives, cf. die quinti in Plautus) became medidie 'in the middle of the day'. This was changed into meridie and hence was formed a nominative meridiier' (Postgate).

§ 158. insuavissima. Owing to its containing the insuavissima littera F (163). The manuscripts have una. This is accounted for by the accidental dropping of insuaviss- in consequence of the preceding insuaviss, the remaining syllables una becoming unintelligible would readily be altered into una. This emendation may be accepted as completely satisfactory. The alternative proposal, to transfer una to the end of the previous sentence, would involve that sentence ending with the ending of a hexameter line, insuaviss una, which Cic. would probably have avoided. Cf. note on 217.

af. Velius Longus p. 2224 P 'nunc ad praepositionem transeamus—atque incipia-
tantum in accepti tabulis manet, ac ne his quidem omnium, in reliquo sermonte mutata est: nam 'amovit' dicimus et 'abegit' et 'abstulit', ut iam nescias 'a'ne verum sit an 'ab', 'abs'. quid, si etiam 'abfugit' turpe visum est et 'abfer' noluerunt, 'aufugit' et s 'aufer' maluerunt? quae praeposito praeter haec duo verba nullo alio in verbo reperietur. 'noti' erant et 'navi' et 'nari', quibus

1 accepti FPO, al. accepti in margine O. acceptis A. ac ne his coni. Enn. (Hst), aeneis A, ne his FPO (o'KjP), et ne his? Hand. 2 nam om. A. abegit FPO, abiecit A. 3 a'ne Schuetz (IPh), aene FPO et A, abne MOK. ab, abs H; d abais A, abs FPO (MOK); 'ab' an 'abs' Schuetz (jpsl). quit sit A. 4 abfugit MOKP: aufugit, quod abfugit scriptis H, afugit quodaelifugit A, afugit FO, afugit P. turpe FPO, forte A. abfer MOKP: afer FO et A (H), afer P. abfugit et add. Sch. (jpsl), abfugit praep. k. 5 aufer maluerunt om. A.

mus abilla quam Cicero in Oratore adnotavit. varia enim est consuetudo in eo quod est AB et A et ABS et AV, ut cum diciam a me, deinde ab illo, deinde abstulit, deinde auferit, quod sane tantum in duobus verbis usurpatur est, auferit et auferit. adicit his praepositionibus et illam quae scribitur per F litteram, quam ab antiquis usitatam s a maxime in rationibus et in accepti tabulis. nam quo

tiens acceptam pecium referebant, non dicebant a Longo sed in Longo. et ait religiolum hanc scribendi apud paucissimos remansisse saeulo suo'. Priscian i 46, p. 560 P, 'habebat autem haec F littera hunc sonum, quem nun habet V loco consonantis posita, unde antiqui af pro ab scribere solet'.

It was the above passages that led to the restoration of the preposition of which is omitted by the MSS. AF is found only before consonants, chiefly in republican inscriptions, e.g. AF CAPVA, AF LYCO, AF LVCRETIA, AF MYRO, AF SOLO (C. L. L. 1551, 587, 1055, 1143, 1161); also in the epistula ad Tiburtus, belonging to the end of the 6th cent. of Rome, AF VOREIS (ib. 201).-Corssem (i 152—7) holds AF, AB and AV to be all three of distinct origin (Roby § 97).

in accepti tabulis, 'in account books of receipts'; much as in the present day we retain in our accounts such stereotyped forms as 'By' in the sense of 'From', and such old abbreviations as Dr and Cr and even contractions of Latin origin as l. s. d.—The full phrase, including the credit and debit side of the account, is tabulae (or codices) accepti et expesii. Cf. de Or. ii 97 (with Wilkins' note).

ne...quidem. The proposal to prefix et is not necessary (cf. 151); but its absence in the MSS could easily be accounted for by its absorption in the last syllable of manet. The codices multih point, how-

ever, to ac, which, on the whole, I prefer.

abs, used in compounds before q, t, and before te in abs te (de Or. i 66, 81, 148, 204; ii 40, 203, 204). In Plautus and Terence absque is often found for abs. Quint. i § 69 'frequenter autem praepositiones quoque composito ista corrumpit: inde abstulit, aufugit, amisit, cum praepositione sit ab sola'.


turpe, 'harsh', or rather 'ugly' = αλέξερ: pòv. The combination of seems to have been generally avoided in Cicero's time.

qua praeposito, sc. AV.

noti...nati...nari. Cicero implies that in, when prefixed to these forms, was changed for euphony into ig. But the original forms were really gnori (from the root gnus), and gnavi and gnari (from gnàd). It is observed by Priscian, p. 569 P, that the old form of nosce is gnoscò: in the senatusconsultum de Bacchanalibus we have gnoscier: VEBI FACILIVM GDNOCR POTISIT; the MSS of Cicero have gnusius in II Ver. iii 53, imp. Pomp. 18; and lastly in Plaut. Rudens i 3, 28 we have gnara, and in the Orator itself (15), and in Brut. 228, gnarius. In the face of these facts, it is a bold assertion on the part of such usually accurate editors as Jahn and Piderit to state that the original forms gnusius and gnarius (as well as gnutri) were out of use. We
cum 'in' praeponi oporteret, dulcius visum est 'ignoti, ignavi, ignari' dicere, quam ut veritas postulabat. 'ex usu dicunt et 'e re publica', quod in altero vocalis excipiebat, in altero esset asperitas, nisi litteram sustulisses: ut 'exegit, edixit'. 'rectificat, rettulit, reddidit': adiuncti verbi prima littera praepositionem commutavit, ut 'subegit, summavit, sustulit'.

189 Quid, in verbis iunctis quam scite 'insipientem' non 'in-XLVIII sapientem', 'inicum' non 'inaecum', 'tricipitem' non 'tricapitem', 'concisum' non 'concaesium'? ex quo quidam 'pertisum'

rectificat, rettulit, reddidit. Cicero probably regards re- as the normal form of the prefix; and ret- and red- as special variations, due to the following t and d. But red- has an independent existence, as is seen in red-ire, red-arguere, and is, indeed, the original form. Re-ttulit stands for re-te-tulit; like re-ppurit, re-ppulit in Plautus (Corssen ii 467), cf. Roby § 160. 7.

These examples are explained by the subsequent sentence. They would be more in place either after ut or sustuli. They happen to give a complete sense, 'repaired, brought back, restored', and may possibly be a quotation. summavit, a somewhat rare word, possibly suggested to Cicero himself by the preceding com-mutavit. Those who prefer the conjecture summavit suppose that the first compound of mutavit led the transcriber to write the second by mistake, instead of copying the more obvious word summovit. Here the m of the simple verb causes the assimilation of the preceding consonant. sustulit is for subs-tulit, where the b falls away as in sus-cipio, sus-cito, sus-sendo, sus-tino.

§ 159. functis, 68. scite, nicely', 'tastefully', 'elegantly'.

insipientem. After a prefix, a radical a before a single consonant (other than r) is here, as often, weakened into i (Corssen ii 414 ff., Roby § 204 d'); similarly tricipitem.

inicum. Here, as often, ae is changed into i in a root syllable after a prefix (Roby § 262. 2); similarly concisum.

ex quo, on the analogy of concisum.

quidam, the analogists already referred
etiam volunt, quod eadem consuetudo non probavit. quid vero hoc elegantius, quod non sit natura, sed quodam instituto?


3. quoddam P. 3 inductus FP'O', incitatus in marg. P supervisor (praescripto ad) O'. 

prima A O FP'O', parma O FP'O'.

to in § 155. pertium. Festus p. 273 ‘redarguiue per E letteram Scipio Afric anus Pauli F. dicitur enuntiasse, ut ideum etiam pertium. cuius meminit Lucilius, cum ait: quo facietor videare et scire plus quam ceteri | pertium hominem non pertusum dicere...

natura, φύσεωσ...instituto, θεώσ...—This passage, Quid vero to the end of the §. is quoted by Aulus Gellius ii 17 § 2 with the remark ‘manifesta quidem ratio sui-vitatis est in his vocibus, de quibus Cicero locutus est’, cf. ib. iv 17 § 6 constiituit; Diomedes i p. 433 Keil, conhido, cóméro, confestiim, confertus; cónsul, cónsuló, cónscono, cónsido (cf. Serv. ad Donatum, iv p. 442 Keil).

insanus...infelix...consuevit...confectit...—The lengthening of the vowel before ne and nf is also exemplified in Cons. Consulamia, consules (acc.), consilia, Considius which are transliterated in Dionysius Hal. as κώνως, κωσωθία, κωσωθια, κωσώθισ, κωσώθιον; similarly Consentia, Kωσωθία (Appian), Kωσωθία (Strabo); Constantinus, Kωσωθίπος (Dio Cass.); Consainius, Κωσωθίπος (Monumentum Ancyanum, and Appian); Ramnensis, Τίτινες, Ραμώνησις, Τίτπνης (Plut.); rotae πότως, saxia saxiōne (plut). On the other hand the vowel remains short before nt, as in Centenius, Kερνίπος (Polyb. App.); Centuriones, Kερνίπωνες (Polyb.). N before S appears to have had a faint dull sound intermediate between that of a vowel and a consonant; and in this position it is frequently dropped, but is sometimes only assimilated. Similarly, where a vowel naturally short is lengthened before S or F, the n was probably weakened into a dull nasal sound, similar to that of a vowel, before the sibilant S or the more aspirated labio-dental fricative F. This sound coalesced with the preceding vowel, and caused it to be lengthened in pronunciation (Corsin i 251—259; Roby § 167).

‘The more strictly scientific way of describing the above process is that the preceding vowel has been nasalized (cf. the French nasals), and lengthened: The N has disappeared as an independent sound and is now only a symbol of nasalization’ (Postgate).

For the use of the nom. of inductus, to signify the word in itself, apart from any construction, cf. 161 ‘in optimus’; in Gk. the article would have been used (Nagelshach § 3 d). ne multis sc. utar: Phil. i 104 'ne multis morer'; ne multa and quid multa? are far more frequent in Cic.

Dr Reid prefers understanding loguar, comparing ‘tribus verbis te volo' &c.

console—reprehendet. For the imperative used as a protasis, cf. 167, 214, 232, Il Verr. ii 57 ‘attendite: iam intellegetis...’ Phil. i 104 (with Mayor’s note), ib. 115 (Madv. Opusc. ii 162, Roby § 1557). In such cases Cicero never introduces the apodosis with et, as is usual in later prose, e.g. Sen. Ep. 13 § 15 ‘considera et intelleges’. veritatem, the strict rule of analogy (158), founded on the etymology of the compounds. Quint. i 6 § 32 ‘qui verba paulum declinata varie et multiplicer ad veritatem reducunt’.

iuvare. ‘I very much doubt whether there is a parallel for iuvare—delectari,
160 voluptati autem aurium morigerari debet oratio. quin ego ipse, cum scirem ita maiores locutos [esse], ut nusquam nisi in vocali aspiratione utterentur, loquebar sic, ut 'pulcros, Cetegos, triumpos, Cartaginem' dicerem; aliquando, idque sero, convicio aurium

which is the ordinary reading. With Heerden's reading [adopted in the text], *iuswari* is the inf. of *iuswati* and has for its subject *haec* understood ' (Reid).

§ 160. *nusquam nisi in vocali*. After the consonants P, C, T, R, the aspirate is found chiefly in Greek words. Inscriptions of the seventh century give it, though rarely until about 600 A. U. C. After about 700 A. U. C. they give it regularly (Roby § 132). On aspiration in Latin, see W. Roscher in Curtius' *Studien* ii 144 sq.

*pulcros*. In inscriptions of the republican time we have *Pulcros* as a surname (C.I.L.1532, coin of B.C. 55-53), *pulcrum* and *pulcrai* (HEIC EST SEPVLCRVM HAV PVLCRVM PVLCRAI FEMINAE, ib. 1007), *Pulcer* (ib. 553, B.C. 132-131); but also in the same time, *Pulcher* (ib. 380, on a coin B.C. 104; ib. 522, id. B.C. 55-53; ib. 526, id. B.C. 53-51, ib. 619 after B.C. 48) and *Pulchri* (ib. 1043). Among the six *cistophori* of C. Claudius AP. F. Pulcher, proconsul of Asia in B.C. 54-53 (one of which is above referred to), the four struck at Pergamos and the one at Tralles have *PVLCHER*, while the coin of Ephesus, in the collection of General Fox [now at Berlin], has *PVLCRI* (W. H. Waddington, *Fastes des Provinces Asiaticques*, p. 61).

The MSS of Plautus have in most passages the forms in *e* (Men. 472, Merc. 583, Mil. 559), but those in *eh* are not unknown (Tri. 188, Mil. 404); the latter are constantly found in the MSS of Lucretius (Corssen ii 150). In the Annals of Ennius (in Vahlen's text), the form in *e* is found in two places ll. 97 and 478 (both so quoted in Gellius), that in *eh* in six; in ll. 86-97 quoted by Cic. de Div. i 107 the word occurs thrice, and Vahlen prints pulcher and pulcherruna in ll. 83 and 94, but pulcris in 97, following the MSS of Cicero in the first two cases and those of Gellius in the last, and thus allowing the poet the license of spelling the same word in two different ways in the same passage.

The spelling *pulcr* is etymologically correct, the oldest form *pol-ecer* having the same stem as *pol-ire*, *pol-itus*, *pol-itura*; and *pul-ecer* meaning 'making bright', just as *ludi-ecer* (which however is not found in the nom. masc.) means 'making sport' (Corssen l.c.); while the insertion of the aspirate may have been due to a false supposition that the word was connected with the Gk. *πολύχρωμος* (cf. Tusc. Disp. iv 31 'corporis est quaedam apta figura membrorum cum coloris quadam suavitate etae dicitur pulchritudo'). The present passage shows that Cic. knew that the form in *e* was right, so far as it rested on ancient authority. To this form he appears to have long adhered; but we here find him, near the close of his life, virtually abandoning it in favour of the corrupted form which popular usage had brought into vogue.

*Cetegos*. The form *Cetegos* is used in Brut. 58, de Sen. 50 (the consul of B.C. 204, cf. Hor. Ep. ii 2, 117, A. P. 50), and Cat. iii 6 (a companion of Catiline). On a Roman denarius, C.I.L. i 339, we have *CETEGYS*.

*triumpos*. Quint. i 5 § 20 'diu deinde servatum ne consonantibus aspiraret, ut in Gracis et in triumphis; erupit brevi tempore nimius usus, ut chororae, chenturiones, praecones adhuc quisbudes inscriptionibus maneat'. triumph is found five times in the Carmen *Arvales* (C. I. L. i 28); on the other hand we have the authority of early inscriptions for *triumphantis* (ib. 541, B.C. 145), *triumphasit* (twice, ib. 607, about B.C. 56), triumphi and triumphabit (lex Iulia, ib. 206, B C. 45). In the tabulae triumphantorum Barberiniarum (recording the triumphs between 43 and 21 B.C.), we have only one clear instance of *triumphasit*.

*Kartaginem*. In C. I. L. i 200 l. 81 (B.C. 111) we have even *Chartago* for *Carthago*. The latter is found in l. 89 of the same inscr. Quint. i 5 § 20. On the K see Corssen i pp. 8-9, or Roby § 103.

*convictio*, 'censure', 'reproof'; usually of the persistent clamour of living beings
cum extorta mihi veritas esset, usum loquendi populo concessi, scientiam mihi reservavi; Orcivios' tamen et Matones, Otones, Caepiones, sepulcra, coronas, lacrimas' dicimus, quia per aurium iudicium [semper] licet. 'Burrum' semper Ennius, nunquam 'Pyrrhum';

vi patefecerunt Bruges,
non 'Phryges'; ipsius antiqui declarant librī: nec enim Graecam

(probably connected with tox), here applied exceptionally to an inanimate subject, the ear, which is metaphorically endowed with a living personality, as in 159 probabunt, and aurium iudicium, infra and § 150; ad Quint. F. ii 11 § 1 'epis-
tulum hanc convicino efflagitarunt codicilli tuui'; Quint. Cic. ad Fam. xvi 26 § 1 'ver-
beravi te cogitationis tacito dumtaxat convicino'. The spelling convitium is found in good MSS, and is printed in Baier and Kayser's Cicero; convicium is supported by the testimony of Roman grammarians and jurists and by the above-mentioned etymology. See also Reid on Acad. ii. 34.

Orcivios. A member of this gens was Cicero's colleague as praetor, Clu. 94, 147. The form ORCVS occurs in some very ancient inscriptions at Praeneste (C. I. L. i 134—6).

Matones. The form Matho is found in Juv. i 32, vii 129. The spelling Otones, as well as Matones, apparently indicates the pronunciation rather than the orthography; Otho being the invariable form.

Caepiones. In a denarius of about 100 B.C., in C. I. L. i 377, we have PISO CARPIO Q(uaeator). The same spelling occurs ib. 582 in an inscription recording his death ten years later.

sepulcra. In inscriptions of the republican time, the form in c occurs in C. I. L. i 1007, 1090, and that in CH ib. 1107, and often in other inscriptions (Corssen i 46, ii 153). SEPULCHRUM possibly came into use owing to the false analogy of PULCHRUM; and in any case is probably to be ascribed to Greek influence (cf. Corssen i 46 ad fn.). The unaspirated form is supported by the other words formed with the same suffix - CRUML, e.g. AMBULA-CRUM, FUL-CRUM, INVOLU-

Crum, LU-CRUM and SIMULA-CRUM (Rohey § 887); cf. Corssen ii 169.

Coronas. For the wrongly aspirated form coronas, see Quint. i 5 § 20 quoted above in note on triumpos; cf. CHRONARIUS Osann. SYLL. INSCR. V i 11 P. 539, and CHRON. Mus. Veron. 360, 4 (Corssen i 46).

LACRIMAS, LACRIMAE is found in inscriptions (Orelli 4774, 4804, 4833), and LACRIMANDA in Brambach's C. I. Khenan. 323. LACRYMA is an exploded barbarism, to be attributed to sciolists who regarded the word as a transliteration of δακρούμα (cf. Peile's INTROD. TO ETYM. p. 20 ed. 3). An epitaph in C. I. L. i 1008 gives the well authenticated form LACRVMAS.

AURUM IUDICIUM. Cf. § 150; de Opt. gen. or. 11 'teretes aures...intellegenques...iudicium', pro Font. 22 'simplicem aurium iudiciun' (Reid).

Burrum. Ennius Anh. 184 (Vahlen) 'Nomine Burrus uti memorant a stripe suprema' (a line preserved by Nonius who however has Pyrrhus). Quint. i 4 § 15 'sed B quoque in locum alicum de-
dimus aliquando, unde Burrus et Bruges et Belena'. BRUGES. TRAP. REL. 420; cf. ib. l. 197 'quis ibi non est ulneratus ferro Brugio...?' (cf. Ribbeck, ADD. P. IX; the Schol. Gronov. has Frugio and the MSS of Cic. Rosc. Am. 90 have Phrygio). The far more common equivalent to φ in early Latin is P (Corssen i 127).—We are told by Herodotus vii 73 that, according to the Macedonians, the Phrygians bore the name of BPOYES so long as they continued to live, as neighbours of the Macedonians, in Europe (cf. Strabo vii § 2).

IPSIUS—LIBRI. Thesamespirit of scholarly like painstaking in verifying readings is exemplified by a friend of Aul. Gellius (xviii 6 § 11), who wanting to ascertain
litteram adhibebant, nunc autem etiam duas, et cum ‘Phrygum’ et [cum] ‘Phrygibus’ dicendum esset, absurdum erat aut etiam in barbaris casibus Graecam litteram adhibere aut recto casu solum


3 Graecam litteram secl. K.

whether eques or equus was the right reading in a passage of Ennius, borrowed with great difficulty a ‘librum summae atque reverendae vetustatis, quem feri constat lampadionis manu emendatum’.

Graecam litteram, namely υ, in the form Y.

duas, namely vand j;—Y and Z being, in Cicero’s time or somewhat earlier, used in writing words borrowed from the Greek. In de Nat. Deor. ii 93 Cicero implies that the total number of letters in the Latin alphabet as used by Ennius is 21 (including K and counting C and G as separate letters, but excluding the letters afterwards borrowed from the Gk. υ and ς). Cf. Quint. i 4 § 7 ‘...cum Graecae scribimus (cum enim ab istis duos mutumur)’, xii 10 § 27 ‘iucundissimas ex Graecis litteras non habemus, vocalem alteram alteram consonantem (i.e. v and j), quibus nullae apud eos dulcis spirant; quas mutuari solemus, quotiens illorum nominibus utimur. quod cum contingit, nescio quomodo hilarior protinus renidet oratio, ut in EPHYRIS et ZEPHYRIS (al. ZEPHRYRIS et ZOPHORIS). Quae si nostris litteris scribantur (sc. EFVIRS, SEFVIRS), surdum quiddam et barbarum efficient, et velut in locum eorum succedere tristes et horridæ quibus Graecia caret’. (Here the fact that the combination PH does not occur in old Latin leads him not only to transliterate Y and Z, as V and S, but also PH as F, thereby introducing one more littera horrida of which he proceeds to give a description, quoted below in note on insuavisissima littera in § 163.)

This identification of the two letters as υ and j agrees with the view of Lagomarsini (in Dawes, misc. crit. ed. Kidd p. 183), L. Schneider (Gr. Lat. i 1 pp. 39 note and 264, 376), Orelli and Corsen i pp. 6 and 12. On the other hand Victorius (Var. Lect. 14, 3), Schütz, Ernsti, Meyer, Jahn and Piderit hold that the two Greek letters borrowed were υ and φ. But it is obvious that if ϕ is one of the two letters, the other Gk. aspirates χ and θ have the same right to be mentioned.

Cic. ought in that case to have described as borrowed, not two letters only, but four if not five. Some of the other objections to this view are thus clearly and conclusively stated by Mr Nixon in an article in the Journal of Philology vi 254: ‘That duas does not mean ϕ and υ seems almost certain, because (i) if the word Phryges is referred to, as it is, utramque would then have been used; (ii) (Graecam) letteram would have been (Graecae) litterae; (iii) litteram must surely be a character and not a sound; if so, litteram must be ϕ or υ: but as ϕ, the character, was not used subsequently, ϕ can neither be alluded to in litteram or duas. Therefore litterem must mean υ’. Referring to Phryges and Pyrrhus he adds: ‘It will be noticed that these two coupled together are both examples of the usage of υ and not of φ’. ‘The two consonants are emphatically Y and Z. The fact that the Latin alphabet ended with χ is strikingly shown by the cypher of Augustus, Suetonius Aug. c. 88; strong confirmation is also to be got from coins, especially those of the Italian states. I cannot help thinking that either Cic. gave an ex. of Z as well as Y (possibly Zephyrum, which receives some support from Quintilian), or that the words nunc autem etiam duas are an insertion by the copyists who knew that Y and Z went by the name of Graecae litterae’ (Reid).—Cf. Victorinus in Keil’s Gr. Lat. vi 196, 3 ‘quaes sunt litterae peregrinae? Y et Z?’, and ib. 5, 28 and 7, 36.

Phrygum et Phrygibus. The Latin terminations -um and -ibus are here combined with the Greek T, borrowed in the form Y.

etiam in barbaris casibus. ‘It was formerly considered incongruous’, says Cicero, ‘either on the one hand to use a Greek letter even in Roman inflexions (Phrygum, Phryg-ibus), or on the other (if one refrained from combining a Greek letter with Roman inflexions) to keep the Greek form in the nominative alone’ (Phryx, Phryges, for Φοῖς, Φοῖρες). barbaris, here, as often, contrasted with Greek, and even applied by a Roman to his own language, as in Pl. Trin. proc. 19 ‘Philemo
Graece loqui; tamen et 'Phryges' et 'Pyrrhum' aurium causa dicimus. quin etiam, quod iam subrusticum videtur, olim autem politius, eorum verborum, quorum eaedem erant postremae duae litterae, quae sunt in 'optumus', postremam litteram detrhaebant, nisi vocalis insequebatur; ita non erat ea offensio in versibus, quam nunc fugiunt poetae novi; sic enim loquebantur 'qui est omnibu' princeps'.


scripsit, Plautus vortit barbarè'; cf. Mil. Gl. 212 poetae barbaro, of Naevius (with Tyrrell's n.).

recto casu, the uninflated nominative, opposed to the casus obliqui, Varr. L. L. 1, Quint. 1 4 § 13, 5 § 61, Gellius xiii 12 § 4 &c. Aristotle uses βωμα to indicate the uninflated nominative and to this he would not have applied the term πτωσις (de interpr. 2) although he applies the latter to the formation of adverbs from adjectives and to the inflexions of verbs (poet. 20). It was the Stoics who limited πτωσις to nouns and used it even of the uninflated nominative; Chrysippus wrote a special treatise περι των πεινει πτωσιων (Diog. Laert. vii § 192); the term πάντας πτωσις for the gen. (dat.) and acc. is ascribed to Zeno (ib. 65). The grammarians Dionysius the Thracian, p. 633, enumerates as the first of the five cases the πτωσις ὄρθως, and aids λέγεται δε ἢ μὲν ὄρθως ὕμωματι καὶ εὐθείᾳ (Græfenhan, Geschichte der Philol. i 475 f.).

tamen — i.e. in spite of the above incongruities, we nevertheless are led by a sense of euphony to use not only Phryg-et which exactly corresponds to the Gk., but also Pyrrh-um which combines a Greek letter with a Latin inflexion.

§ 161. erant, impf. to correspond to detrhaebant, cf. § 5.

detrhaebant. In verse the commonest variety of echolysis is that of the final s in us, but it is not confined to this termination. Thus in Ennius we have the last letter of is as well as of us dropped in pronouncing the line: 'tum lateralis dolor, certissimus nuntius mortis'. In inscriptions of the time before the 2nd Punic War, the final s of nom. sing. of the 2nd decl. in -os is more often dropped than otherwise, e.g. FOVRO, ATILIO, GABNIO; while during the 2nd Punic War, the nom. termination -vs is almost always given in full; as an exception we have [CA]NOLEIV. In the times of the Gracchi and the Cimbrian War, the term -vs is given in full, with a few isolated exceptions, e.g. LOCY, ANTIOCV and LECTY, C. I. L. i 1023, 1095, 1313 (Corssen i 286—9; Bücheler, Lat. decl. § 47 Havet). Cf. Neue u. s. i p. 70—73.

poetae novi, referring to the Roman poets who formed their style on Greek models of the Alexandrine School, such as Catullus, who however has one instance of the license, in the last line of his poems. tu dabi supplicium (Munro on Lucr. i 186). We have a satirical allusion to the new style in ad Att. vii 2 § 1 'ita belle nobis flavit ab Epiro iennisimis Onchesmites, hunc σπωδεδοντα si cui voles των πεντερων pro tuo vendita'. In the older poets (as Cic. proceeds to shew by quotations from Ennius and Lucilius), the suppression of s was very common. It is also common in Lucr. and is not avoided by Cic. himself in his verses (Munro l.c.).

loquebantur. As Cic. is discussing the question of euphony, from the point of view of an orator, and not the question of orthography, from that of a grammarian, he naturally appeals to the testimony of the speech of old Rome as proved by the prosody of its earlier poets. Hence he does not say scriebant; and indeed we are not warranted in supposing that the S was not written. The mss of Cic. in such cases retain the S and those of Lucr. do the same 'with one doubtful exception'. The evidence of the older inscriptions however, as already observed, points the other way. Munro (l.c.) remarks, on the manuscript reading loquebantur, that Cic. perhaps means it in contrast with scriebamus, observing that it is not at all certain that the ancients did not write the s. quì—Ennius Ann. i 68 (Vahlen) 'post-
non "omnibus princeps", et

'vita illa dignu' locoque'

non 'dignus'. quod si indocta consuetudo tam est artifex suavitatis, quid ab ipsa tandem arte et doctrina postulari putamus?

haec dixi brevius, quam si hac de re una disputarem,—est enim, hic locus late patens de natura usque verborum—longius autem quam instituta ratio postulabat.

Sed quia rerum verborumque iudicium prudentiae est, vocum XLIX autem et numerorum aures sunt iudices, et quod illa ad intelligantiam referuntur, haec ad voluptatem, in illis ratio invent, in his sensus artem; aut enim negligenda fuit nobis voluntas eorum, quibus probari volebamus, aut ars eius conciliandae repe-

1 omnib. A, omnium FPO. 2 dignum FPO. 3 in docta A.
5 'una proposta disputarem' scripsit H, sed hoc accepto, omittendum erat de; una postulata A (quam lectionem occuli errore e versus antecedentis verbis -na postulari putamus ortam esse crediderim).
8 prudentiae P (MOKP); in (om. FO) prudentia A (HSI).
9 et (om. A) numerorum. 11 voluntas Bake coll. §§ 24, 68 (KJ, p. 199; HSI): voluptas cum codd. MOP.
12 volebamus FPO, videbamur A. repetenda FPO.

quam consistit fluuius qui est omnibu' princeps, qui sub caeruleo' (the fragment is quoted by Fronto, epist. de Orat. p. 160 Naber, who however has omnium and qui sub civilia).

vita.—Lucilius Sat. iv (of a contest between two famous gladiators Aesernius, armed as one of the Sammites, and Pacideianus: 'Aesernius' fuit Flaccorum munere quidem | Samnis, sparsus homo, vita illa dignu' locoque; | cum Pacideiano componitur, optumu mullo | post homines natos gladiator qui fuit unus' (cf. de opt. gen. § 17, Tusc. Disp. ii 41). Quint. ix 4 § 38 'neque Lucilium putant uti eadem (sc. lirrata S) ultima, cum dicit Aesernius fuit et dignus loco-.coque, et Cicero in Oratore plures anti- quorum tradit sic locutos'.

indocta, contrasted with the subsequent *doctrina*; just as *artifex* leads up to *ipsa arte.—tam* 'to such a degree' (as I have shown by the general drift of my remarks on the laws of euphony observed even in the ordinary usage of unlettered persons).

*artifex* suavitatis, 'a very artist of sweet sound'. For the adjectival use of *artifex* 'skilled in', cf. Suet. Tit. 7 'tam artifices saltationis'.

§ 162. quam sc. dixissem. Roby § 1580. natura, all that words are by φως; usu, what they are by θέως and consuetudo. instituta ratio, the pre-conceived plan of my work.

§§ 162—167. *Of the arrangement and use of words in accordance with the laws of euphony.*

prudentiae est. de Or. ii 307 'ea quae probandi et docendi causa dicenda sunt, quem ad modum componamus, id est vel maxime proprium oratoris prudentiae'.

vocum...et numerorum. Cf. de Or. i 177 ff. and 195. aures...voluptatem ib. 177 'orationis genus' ad omnem aurium voluptatem mutatur et vertitur'. 159 'voluptati aurium morgari debet oratio'. Quint. ix 4 § 116 'optime autem de illa (sc. de compositione) iudicant aures...ideoque docti rationem com- ponendi intellegunt, etiam indocti voluptatem'.

voluntas...probati, 24 'omnes qui probari volunt, voluntatem eorum qui audient intuentur'. The manuscript reading *voluptas* has arisen from the preceding *voluptatem*. *voluntas* also agrees better with *conciliandae* below, cf. animos hominum conciliare (de Off. ii 17), ad animos conciliando (de Or. iii 204), benevolentiam conciliare (Cluent. 7).—In the MSS of de Am. 91 ad voluptatem is followed by *ad voluntatem* in 93 (see Reid's n.).
rienda. duae sunt igitur res, quae permulseant auris, sonus et unus numerus. de numero mox, nunc de sono quaerimus. verba, ut supra diximus, legenda sunt potissimum bene sonantia, sed ea non ut poëtae exquisita ad somum, sed sumpta de medio:

‘qua pontus Helles’
superat modum, at

Tmolus auri fons liquorum
splendidis nominibus illuminatus est versus, sed proximus inqui-

§ 163. permulseant. Cf. 128; Roby § 1682. mox §§ 174 ffr. supra §§ 80, 149. poetæ sc. legunt; de Or. iii 184 ‘neque vero haec tam acrem curam diligentiamque desiderant quam est illa poetarum’. For the parenthetick use of ut poetæ, cf. Acad. ii 124, with Reid’s note.

sumpta de medio, de Or. iii 177 ‘ea nos cum incendentia sustulimus e medio’.

qua— Ribbeck’s Tragicorum Rom. vel. insert. 104 ‘en impero Argis, sceptrum mihi liquet Pelops, qua ponto ab Helles atque ab Ionii mari urgetur Isthmos’ (quoted in Seneca Ep. 80); superat modum, because of the unusual division of Hellespontus into its two component parts, the usual order of which is further inverted, as in Ovid, Tr. i 10, 15 ‘mare in Helles’, where a preposition is also placed between the two words, as in the passage just quoted.

Tmolus auri fons liquorum. (Cf. Eur. Bacch. 154 ἤτως κρυσόφους; and Ovid Met. xi 87.) This is one of several plausible emendations for the obviously corrupt readings of the MSS. It harmonises fairly with the immediately subsequent reference to Asia, but is open to suspicion on the ground of its including one word beginning with the letter, the too frequent recurrence of which Cic. regards as a blot on the subsequent line.

splendidis, 110 and Brunt. 16 splendore verborum, and inf. 164; de Fin. i 16 splendide dicta, de Off. i 14 ornate splendideque facere (of Dem.). I may take this opportunity to suggest that in de Or. ii 193 ‘saepi ipse vidi, ut excoroni mihi ardere ocule hominis histrionis viderentur spondallii or spondaulia dicentis’, we can get a satisfactory sense by making the emendation ‘splenda illa dicentis’; the first step in the corruption would be the dropping out of ID after D, and the rest would readily follow. For illa introducing a quotation cf. de Off. i 38 (illa praecella), Acad. ii 88, 89, de Fin. v
natus insuavissima littera:

'finis, frugisera et efferta arva Asiae tenet'.

qua re bonitate potius nostrorum verborum utamur quam splendore Graecorum, nisi forte sic loqui paenitet:

'qua tempestate Helenam Paris'

et quae secuntur: immo vero ista sequamur asperitatemque fugiamus:

2 finis FPO, finitus A (wi), finitus (o).

fera FPO (mo), fera A ; fertilia scripsit H. [Asia FPO.]

Helenam Paris
Lachmann in Jahni ed.; Paris Helenam codd. et hic et in libro de Or. iii 219 (mo).

6 sequuntur ceteri.

65, Tusc. Disp. i 85, 107, iii 29, 45, de Div. i 114, de Or. iii 157, 217. [This suggestion is, I find, anticipated in Ribbeck's Trag. frag. p. 118.] nominibus, not necessarily proper names; but simply words, in the sense in which ἄνωθεν is often used. 'alterum nomen Graecum fuisse quod Cicero reticerit verba indicant. Fortasse scripsarat tragi
cus et quæ Lydiae Finis &c.' Lachmann, Lucr. vi 258.

inquinatus Brut. 140. (Antonius)
diligenter loquendi laude caruit; neque
tamen est admodum inquinate locutus',
de opt. gen. 7 (est vitiosum) 'in verbis,
si inquinatum'.

insuavissima littera, the reiterated F;
supra 158. Quint. xii 10 § 29
'nam et illa (littera) quae est sexta nos-
trarum, paene non humana voce vel
omnino non voce potius inter discrimina
dentium effienda est; quae etiam cum vocalem proxima accipit quassu quodam
modo, utique quotiens aliquam consos-
nantem frangit, ut in hoc ipso *frangit*,
multo fit horridior'. In the Latin pro-
nunciation of this letter, which is a sharp
labio-dental fricative formed between the
upper teeth and under lip, the dental
element seems to have predominated.
Quintilian's description 'indicates strongly
its dental and voiceless character'. 'I am inclined to think', says Roby, p. xxxv,
'that no more is meant by his words than
'blown out between the intervals of the
teeth with no sound of the voice.'
Some think that a still harsher articula-
tion than the ordinary English F is here
meant, and no doubt this is possible
enough, but, considering that Quintilian
regards it as quite peculiar, some empha-
sis of expression is not unnatural'. Te-
rentianus Maurus v. 227 uses less exag-
geration of language when describing F as
uttered 'with a gentle breathing while the
under lip is pressed against the upper
teeth', and similarly Marius Victorinus
p. 2455 p. We find from Quint. i 14 § 14 that
the Greeks had a difficulty in pronounc-
ing the Latin F, and used to aspirate it,
i.e. pronounce it like their own φ (p-h),
'Graeci aspirare solent, ut pro Funda-
nnio Cicero testem. qui primam eius
litteram dicere non possit, irridet', cf.
Priscian i 14 H 'non fixis labris est pro-
nuntianda F quomodo PH, atque hoc
solum interest' (cf. Corssen i p. 137 ff.).

et efferta. Emended for et fera, as
in Lucr. vi 258 effertus for et fertas.

§ 164. nisi forte—an ironic reference

to those of his contemporaries who
affected to despise the old Latin
poets and preferred to follow Greek
models.

qua tempestate. De Or. iii 219
'Aliud (vocis genus sumat) molestia: sine
commiseratione grave quoddam et uno
pressu ac sono obductum:
Qua tempestate Helenam Paris innings
sit iuxit nuptis,
Ego sum gravida, expletis iam fere ad
pariendum mensibus:
Per idem tempus Polydorum Hecuba
partu postremo pariti'.

In Ribbeck, Trag. frag. p. 246, these
lines are entered as coming ex incertis
incertorum fabulis; in the critical notes,
however, it is observed: 'ex Pacuvi
Iliana sumpta esse intellexit Welckerus'.
Kayser who accepts Lachmann's transposi-
tion Helenam Paris in the present pas-
sage, retains the manuscript reading
Paris Helenam in de Or. i.e.

ista sequamur, sc. 'verba bene sonan-
tia'; de Or. iii 153 'neque illud fugerim
dicere, ut Caelius: qua tempestate Poe-
nus in Italian venit'.

asperitatemque fugiamus, a modifica-
itemque

‘versutiloquas malitias’.

Nec solum componentur verba ratione, sed etiam finientur, quoniam id iudicium esse alterum aurium diximus. sed finientur aut compositione ipsa et quasi sua sponte aut quodam genere verborum, in quibus ipsis concinnitas inest; quae sive casus habent in exitu similis, sive paribus paria red Wendur, sive opponuntur contraria, suapte natura numerosa sunt, etiamsi nihil est factum de industria. in huius concinnitatis consecutanea Gorgiam fuisse principem accepimus; quo de genere illa nostra sunt in Miloniana: ‘est enim, iudices, haec non scripta, sed nata lex,

1 istam ego FPO (MOKJ); ego ista A, ego istam H, istanc ego Ribbeck (st). terricrepam A. 2 itemque malebat Ern. (Sch. o)13JKPHS: idemque cum codd. M02, sedem eqm, litterarum duarum spatio A. 4 componentur A. finitantur A. 5 sed FPO, et A. finitantur FPO (MOKJ), finitantur A; finivantur KST. 6 ipsa compositione A. et quasi codd. (MOKJPHS); aut quasi Sch. (H). aut quodam generis verborum vulg. (MOKJPHS): ut quedam genera verborum FPO et A (H). 7 in om. A. quibus in ipsis in archeiyplo fuisse censet Reid, coll. ad Att. xiv 8 § 4 et fortasse Lael. 79. 8 similis ις: -εις ceteri. 10 conceptione FPO. 12 lex est A.
quam non didicimus, accepih, legimus, verum ex natura ipsa adripuimus, haussimus, expressimus, ad quam non docti, sed facti, non instituti, sed imbuti sumus'. haec enim talia sunt, ut, quia referuntur ad ea, ad quae debent referri, intellegamus non quaesi-tum esse numerum, sed secutum; quod fit item in referendis 5 contrariis, ut illa sunt, quibus non modo numero sa oratio, sed etiam versus efficitur:

'eam, quam nihil accusas, damnas'—
'condemnas' dicret, qui versum effugere vellet—
'bene quam meritam esse autumas,
dicis male mereri'.

'id, quod scis, prodest nil: id, quod nescis, obest'.

versum efficit ipsa relatio contrariorum: idem esset in oratione

numerosum 'quod scis, nihil prodest; quod nescis, multum obest'.
L semper haec, quae Graeci a virtueta nominant, cum contrariis
opponuntur contraria, numerum oratorium necessitate ipsa effi-
ciunt etiam sine industria. hoc genere antiqui iam ante Isocra-
stem delectabatur et maxime Gorgias, cuius in oratone plerum-
que efficit numero ipsa concinnitas; nos etiam in hoc genere
frequentes, ut illa sunt in quarto accusationis: 'conferte hanc
pacem cum illo bello, huius praetoris adventum cum illius impe-
roratis victoria, huius cohortem impuram cum illius exercitu
invicto, huius libidines cum illius continentia: ab illo, qui cepit,
conditas, ab hoc, qui constitutas accepit, captas dicetis Syra-
cusas'.

Ergo et hi numeri sint cogniti et genus illud tertium explice-
tur quale sit, numerosae et aptae orationis; quod qui non sen-
tiunt, quas auris habeant aut quid in eis hominis simile sit nescio:
meae quidem et perfecto completoque verborum ambitu gaudent
et curta sentiunt nec amant redundantia. quid dico meas? con-

1 multum FPO, nihil A. 2 haec quod A. 3 etiam A (KHSI): et cum FPO

neccessitate, 220 'formae...quaedam sunt orationis, in quibus ea concinnitas est, ut sequatur numeros necessario'.
sine industria, 'without set purpose';
cf. 151, 164 ad fin., de Off. i. 24. § 167. accusationis. II in Verr. iv
115, cf. supra 103. adventum; the arri-
val of Verres and his abandoned retinue is
placed in rhetorical contrast to the
triumphal entry of Marcellus and his
victorious army, as in Verr. u. s. § 121
'adventum et comitatum cum exercitu et
victoria conferatis'. For the construc-
tion confert...dicetis cf. 159. §§ 168—173. Remarks introductory to the
consideration of the oratorical arrange-
ment of words according to the rules of
artistic rhythm.
§ 168. sint cogniti, 190, cf. 14. genus illud tertium. We now reach the third
heading of § 149 'ut comprehensio nume-
rose et apte cadat', the subject of a
consciously artistic rhythm, as contrasted
with the spontaneous variety of it which
has just been described as the natural
result of symmetry of expression. On
aptae cf. note on 149.
quod—nescio, quoted by Gellius xiii
21 § 24.
quas auris—hominis simile, inf. 172
'auris tam inhumanas...habent', de Or.
iii 195 'quod ea sunt in communibus
infixa sensibus nec earum rerum quem-
quam funditus natura esse voluit exper-
tem', 197 'nihil est tam cognatum menti-
bus nostris quam numeri et voces'.
ambitu, 38. curta 'what is too short',
 cf. kodexis in Ar. Rhet. iii 8 § 6; inf. 178
'mutila et quasi decurtata'; for the general
sense cf. Quint. ix 4 § 116 'optime
autem de illa (compositione) indicot
aurum quae plena sentiunt et parum ex-
pleta desiderant et fragosis offenduntur
et levibus mulcentur et contortis excitantu-
tur et stabilia probant, clauda deprehendi-
dunt, redundantia ac nimia fastidiant'.
redundantia, opp. to moderata; 178
'productiora...et quasi immoderatius ex-
currentia'.
tiones saepe exclamare vidi, cum apte verba ceclidissent. id enim exspectant aures, ut verbis colligetur sententia. ‘non erat hoc apud antiquos.’ et quidem nihil aliud fere non erat; nam et \( \text{verbis eligebant et sententias gravis et suavis reperiebant, sed eas aut vinciebant aut explebant parum.} \) ‘hoc me ipsum delectat’,\footnote{1} inquirunt. quid, si antiquissima illa pictura paucorum colorum magis quam haec iam perfecta delectet, illa nobis sit, credo, repe-

---

\footnote{1} vidi cum \( AF, \) iudicā \( PO. \) \( \text{id enim: etenim Gellius.} \) \footnote{2} cont. k. \( \text{colligetur sententia \( A \) et Gellius xviii 7 \( \text{§ 7 (OH): colligientur sententiae FPO} \) \( \text{(M)J)P}. \) \footnote{3} eligebant \( FPO, \) effingebant \( A. \) \( \text{gravis et suavis} \) \( \text{KH cum \( A \) et} \) \( \text{FOPM}. \) \footnote{4} \( \text{7 quum quam Hoerter (St).} \) contiones—sententias, quoted by Gellius \( \text{xiii 7 \( \text{§ 7}. \) \footnote{5} exclamare, here in a good sense; \( \text{214 ‘tantis clamor contionis excitatus est’}. \) \footnote{6} It is used of the clamour of disapproval in 173. \( \text{vidi, a graphic touch implying the writer was an eye-witness of the acclamations of the assembled people. As is well remarked by Jahn, an acclamating multitude makes a vivid impression on the sense of sight as well as on that of hearing; and to no one, it may be added, is this impression more vivid than to the speaker himself, who, alone, as a general rule, sees the upturned faces and the open mouths of the audience. Cicero is doubtless referring to his own experience, not as one of an audience, but as an orator. For \( \text{vidi cf. Lucr. iv 577 ‘loca vidi reddere vocis’}. \) \footnote{7} ceclidissent, ‘on the period closing with a rhetorical cumbine’; \( \text{175 ‘qua...caelant numero’, 177 ‘cecidisse iucundus’, 99, 175, 177, 203, 215, 219, 222, 223 f., 230, Brut. 34, 302 mitius utuleret’}. \footnote{8} expectabant, 178 init. \( \text{colligetur, ‘harmoniously compacted, neatly interwoven’, ut \( \text{in corona (§ 21).} \) \footnote{9} In Latin we have a variety of metaphors to express the imparting of a rhetorical character to prose: de Or. iii 175—6 ‘orator sic illigat sentientiam verbis, ut eam numero quodam complectatur et astricto et soluto. nam cum \( \text{vininct modis et forma, relaxat et liberat immutatione ordinis’, inf. 174 ‘verbis solutis numerum adiungere’, 181 accommodare, 187 ‘numerus astringere orationem’ (Nagelschab, Stil. § 133. 2).} \) \footnote{10} antiquos, not the predecessors of Isocrates merely, as in § 167, but Roman orators before the times of Cicero. \( \text{et quidem, ‘true but’, marking the commencement of a partly concessive reply.} \) \footnote{11} Jahn quotes de Fin. i 35 ‘torquem de-traxit hosti...et quidem se text ne in-teriret’, de Leg. iii 24 ‘at aliquando incenditur...et quidem saepe sedatur’. \( \text{gravis et suavis, 62. vinciebant...explebant, 40; de Or. iii 198 ‘illi veteres...cum circuitum et quasi orbem verborum conficere non possent; nam id quidem nuper vel posse vel audere coepimus’}. \footnote{12} § 169. \( \text{pictura. The earlier Greek painters used only four leading colours (with their several varieties and combinations): yellow, red, black, and white. Plutarch, de \( \text{Deor. orac. 47, \‘ωχρα, σιώτης, μελαν, μμιλιάς. Brut. 70 ‘similis in pictura ratio est: in qua Zeuxin et Polygnotum et Timanthen et eorum qui non sunt usi plus quam quattuor coloribus, formas et lineamenta laudamus; at in...Proteogene, Apelle iam perfecta sunt omnia’. Plin. N. H. xxxv 50 (of Apelles and others), ‘quattuor coloribus solis immortalia illa opera fecere, ex albis Melino, ex silaceis Attico, ex rubris Sionipide Pontica, exhigris atramento...omnium meliora tunc fuere, cum minor copia’. (Muller’s Ancient Art § 319, 2).} \) \footnote{13} magis—delectet, de Or. iii 98 ‘quanto colorum pulpitrudine et varietate floridiora sunt in picturis novis plerisque quam in veteribus! quae tamen etiamis primo aspectu nos ceperunt, diutius non delectam; cum eadem nos in antiquis tabulis illo ipso horrido obsoletoque teneamur’. Dionys. Hal. de Isaeo c. 4 (in contrasting Lysias and Isaeus) \\( \text{εστι δη τως Ἀρχαιος γραφαι, εγερανo τουs Polygnotous και Aglaophon, χρώμαται μεν εὔρημαυμαι άπλως και ουδέμιαν ψεύτης μεν εξουσιας ρουκετη, άρκετες δε ταῖς γραμμαῖς, και τοῦτο ἡ χάριν εν ταύτῃ εξουσίαι αὐτί δε μετ' εκείνα (e.g. those of Zeuxis and Parrhasius) εὐφραμομαι μεν ἠττον, ἑξεργασμένα δι' ἀμάλλω, σχετε και φυτη ποικιλλόμεναι και ἐν τῷ πλῆθε τῶν μεγαλῶν τῆς ἴσχυς εξουσιας.} \( \text{sit, credo, de Or. i 250 ‘si iam sit} \)
tenda, haec scilicet repudianda! nominibus veterum gloriantur; habet autem ut in aetatibus auctoritatem senectus, sic in exemplis antiquitas, quae quidem apud me ipsum valet plurimum; nec ego id, quod deest antiquitati, flagito potius quam laudo quod est; praesertim cum ea maiora iudicem quae sunt, quam illa quae desunt; plus est enim in verbis et in sententiis boni, quibus illi excellunt, quam in conclusione sententiarum, quam non habent. LI post inventa conclusio est, qua credo usuros veteres illos fuisse, si iam nota atque usurpata res esset; qua inventa omnis usos magnos oratores videmus. sed habet nomen invidiam, cum in oratione judiciali et forensi numerus [Latine, Graece ἰδιὸς] inesse dicitur; nensis enim insidiarum ad capiendas auras adhiberi videtur, si etiam in dicendo numeri ab oratore quaeruntur. hoc reti isti et ipsi infracta et amputata locuntur et eos vituperant, qui apta et finita pronuntiant: si inanibus verbis levibusque sententiis, iure; sin probae res, lecta verba, quid est cur Claudere aut insistere causa aliqua ad nos delata obscursur, difficile, credo, sit, cum hoc Scaevola communicaret. We have already had the ironical use of credo in 155. nominibus veterum, e.g. Naevius, Ennius, Accius, Pacuvius among poets; Catone among orators.

conclusiones, 20, periodic form. Brut. 33 'quaedam ad numerum conclusio nulla erat'.

eset, the impf. of a continuous state supposed, contrary to the fact, to have existed in past time (Roby 1530 c).

§ 170. nenis, exceptionally used, like nimum, in a substantival sense. Ovid F. vi 115 'haec loca lucis habent ninesis'. Dr Reid doubts whether there is another ex. of ninesis with gen. in Cic.

insidiarum. 38; de Or. iii 193 'horum (pedum) vicissituidines efficient, ut neque ei satientur, qui audient, fastidio similitudinis, nec nos id quod faciemus opera dedita facere videamur'.

infracta. De Or. iii 186 'membra illa modificate esse debebunt, quae si in extremo breviora sunt, infringitur Ille quasi verborum ambitus'. amputata, 32 mutila. apta (149) here contrasted with infracta, as finita (164) with amputata; but neither in the first nor in the second of the two contrasted clauses do the two corresponding epithets materially differ from one another in meaning:lecta, 163. 227, de Or. i 154, iii 39, 150, Brut. 250.

claudere = claudicare, suggested by amputata above; Brut. 214 'in quacunque enim una (parte) plane clauderet, orator esse non possit', Tusc. Disp. v 22 'beatam vitam, etiam si ex aliqua parte clauderet, tamen ex multo maiore parte obtinere nomen suum'. The analogy of albo and albo, condico and condio, points to a form clando which is actually attested by Caecilius, quoted by Priscian, p. 889 P, 'consilium clade'. on the other hand, we have in Gell. iv 7 fin., 'numerus clausurus est', which points to clando, claudere—a completely different verb from the far more common one spelt in the same way. clando and clando, in the sense of 'being lame', were probably parallel forms like fulgo and fulgo. The verb is always used in a metaphorical sense.

insistere 'stop short', 'come to a standstill', 187, 207, 212, 221, 222, de Or. iii 190 'efficiendum...ne fluat oratio, ne vagetur, ne insistat interius, ne excurrat longius'.

orationem malint quam cum sententia pariter excurrere? hic enim invidiosus numerus nihil adsert aliud nisi ut sit apte verbis comprehensa sententia; quod fit etiam ab antiquis, sed plerumque casu, saepe natura; et quae valde laudantur apud illos, ea fere, quia sunt conclusa, laudantur. et apud Graecos quidem iam anni prope quadringenti sunt, cum hoc probatur; nos nuper agnovimus. ergo Ennio licuit vetera contemnenti dicere

‘versibu’, quos olim Fauni vatesque caneabant,
nih de antiquis eodem modo non licebit? praesertim cum dic-

2 adf. K; aff. cet. 3 sed parum tumque casu sive natura Friedrich coll. Brut. 33.
4 saep e codd.: semper mavult H, sed sensus repugnat. 5 coiinclusa FO.
7 contemnente dicere uerfih. qf A. 8 versibus H, versibus st.

invidiosus, 222. conclusa, 20.
§ 171. quadringenti. From the arrival
of Gorgias in Athens (427 B.C.) to the date
of the Orator, the exact number of years
is 381. Cic. is probably reckoning in
round numbers from the time of Pericles.
cum = ex quo; ad Fam. xx 14 § 1
‘multi anni sunt, cum ille in meo aere est’
(Roby § 1687); p. Cluent. 82, Phil. xii 24.
Ennio, contrasted with mihi below, as
in 109.

vetera. Ennius is referring mainly to
the rude Saturnian measure of Naevius’
Epic on the first Punic War, and giving
his reason for abridging his own account
of it. Brut. 71 “quid nostri veteres versus
ubi sunt? ‘quis olim—ante hunc’”; ib.
75 ‘Naevii illius, quem in vatibus et Faun-
sis adnumerat Ennius, bellum Punicum’.

The passage (which is quoted in a frag-
mentary way in Brut. §§ 71, 76, de Div.
i 114 and Varro de L. L. vii 36) comes
from the seventh book of the Annals, 221,
in Vahlen’s ed., and, as there printed,
runs as follows:

The Muses’ mount or learnt the lore of
song.
‘Twas I that burst the bar.

versibu’. On the eclipcis, see 161.
Fauni, Lucr. iv 580—589; Varro de L. L.
vii 36 (after quoting part of the passage
from Ennius) adds ‘Fauni dei Latinor-
um, ita ut Faunus et Fauna sit; hos
versibus quos vocant Saturnios in silvestri-
bus locis traditum est solitos fari futura,
a quo fando Fauno dictos. antiquos
poetas vates appellabant a versibus vien-
dis’. The same thought is finely ex-
pressed in the following passage of
Mommsen’s History, where one of Varro’s
etymologies is also tacitly corrected:
‘The earliest chant, in the view of the
Romans, was that which the leaves sang
to themselves in the green solitude of
the forest. The whispers and pippings of the
“favourable spirit” (Faunus from favere)
in the grove, were repeated to men by the
singer (vates) or by the songstress (cas-
mena, carmenta) who had the gift of lis-
tening to him, with the accompaniment
of the pipe, and in rhythmically measured
language (casmen, afterwards carmen,
from canere); and the names of several of
these divinely inspired interpreters, above
all that of an ancient seer and singer
Marcius, lingered long in the memory of
posterity” (i 230 Eng. ed. 1864). Cf. Sel-
lar’s Roman Poets of the Republic, p. 36.
vates, de Div. i 115 ‘similiter Marcius
et Publicius vates cecinisse dicuntur’.
Though the oldest name for a poet, it fell
into disrepute and the pure Latin word
was discarded for the Gk. poeta, until
restored to honour by Virgil (Munro, Lucr.
i 102).

in simplici modo sc. dicere. reserare, somé
turus non sim 'ante hunc', ut ille, nec quae secuntur 'nos ausi
reserare'. legi enim audivique non nulos, quorum propemodum
absolute conclusudetur oratio; quod qui non possunt, non est eis
satis non contemni, laudari etiam volunt. ego autem illos ipsos
laudo idque merito, quorum se isti imitatores esse dicunt, etsi in
eis alicud desidero, hos vero minime, qui nihil illorum nisi vitium
secuntur, cum a bonis absint longissime. quodsi auris tam in-
humanas tamque agrestis habent, ne doctissimorum quidem
virorum eos movebit auctoritas? omittis Isocratem discipulosque
 eius Ephororum et Naucratenum, quamquam orationis faciendae et
ornandae auctores locupletissimi, summi ipsi oratores, esse debe-

such word as fores probably followed in
a metaphorical sense.

non nulos e. g. Crassus, Antonius, Cat-
tulus. absolute. 227.
nihil ... nisi vitium secunctur, Quint.
x 1 § 25 'ut se abunde similes putent, si
vitia magnumor consequatur'; de Or. ii
§§ 90, 91. cum, 'while', 193. bonis,
'their good points, their real merits'.
§ 177. auris inhumanas, 168. doc-
tissimorum, experts thoroughly familiar
with the theory as well as the practice of
rhetoric.

Ephorus, of Cunae in Aeolis, a con-
temporary of Philip and Alexander. Ep-
horus and Theopompus are often men-
tioned together as historians trained in
rhetoric by Isocrates (de Or. ii 57, iii 36,
Brut. 204, ad Att. vi 1 § 12). The sub-
ject of rhythm was handled by Ephorus in
his lost treatise περί λέξεως, inf. 191, 194,
218. But this work is never expressly men-
tioned except in Theon's programmam
mata iì § 10 (Rh. Gr. ii 71 Sp.): συγγραφέis δ' ἰ
δέους, ὅταν εἰς ἐκείνα τις ἐμπυρία ποτὲ τὰ
μέτρα, ἀπερ ἠχει ὁμοιότητα πρὸς τὸ περὶ
ὄνων ὅστι τὸ λαμβάνον διὸ καὶ πάντες ὁι συγ-
γραφεῖς ἀκοῦτες ἐμπύρια τοῖς τῆς τοίοτοι. οὐ γὰρ ἐφορὸς ἐν τῷ περὶ λέξεως,
ci autui τοῦ ἀναγεγορίου λόγον, μὴ τῇ
εὐρύθµῳ χρήσθω διάλεκτῳ, οὔτως ἐν ἀρχῇ
στίχων ἑκάστην, εἰσπερὰ πάλιν δὲ περὶ τὴς
εὐρύσκου (ἐνδομον Ἑπείγε) διῆξει (a
396—410.

Naucrates, of Erythraea, a rhetorician
mentioned by Dionys. Hal. de Isaeo 19
among the pupils of Isocr. who imitated
his style, but were inferior to him in
power. In de Or. ii 94 he is named with
Theopompus, Ephorus and Philistus as
among those who 'naturis differunt, vol-
unlante autem similcs sunt inter se et
magistri'; ib. iii 173 'idique princeps Isocr.
tesi instituise furtur, ut inconditam
antiquorum dicendi consuetudinem delec-
tationis atque aurium causa, quen ad
modum scribit discipulos eius Naucrates,
ii 416 f.

facciendae et ornandae, de Or. i 63
'ignarus faciendae ac poliendae orationis',
ií 184 'adserior Theophrasto, qui putat
orationem, quae quidem sit polita (κεκο-
µενη) atque facta (πολυκεκοµη) quodam
modo, non asicte, sed remissius nume-
rosam esse oportere', Brut. 30 'accurata et
facta quodam modo oratio'; ad Herenn.
ii 30 § 47 'facta et dedita opera comparata
oratio'.

auctores locupletissimi, ought to have
been accepted as 'the most trustworthy
authorities'; cf. locuples tatis.

summi ipsi oratores ('being themselves
eminent orators', cf. 191 'Ephorus levis
ipse orator'), should be punctuated as in
Piderit's edition, so as to show that it is
not the predicate. esse debebant (Roby
§ 1366). We may conjecture that Cicero's
reason for not insisting on the authority
13
bant; sed quis omnium doctior, quis acutior, quis in rebus vel inveniendis vel iudicandis acrior Aristotele fuit? quis potior Isocrati est adversus insensius? isigitur versum in oratione vetat esse, numerum iubet. eius auditor Theodectes in primis, ut Aristoteles saepe significat, politus scriptor atque artifex hoc idem et sentit et praecipit; Theophrastus vero eisdem de rebus etiam accuratus. quis ergo istos ferat, qui hos auctores non probent? nisi omnino haec esse ab his praecepta nesciant; quod


of Isocr. and his school, is to be found in the fact that Brutus does not share his admiration for Isocr. (see § 40). Hence the passing declaration that the authority of Isocr. ought to have been unquestioned, implying that it was not. Hence also his appeal to one whose authority would be all the more acceptable to Brutus, because it was that of one whom literary tradition described (however unfairly) as hostile to Isocr. (§ 62). Cic. implies that the 'hostility' of Aristotle to Isocr. would have led the former to repudiate the teaching of the latter on the subject of rhythm in prose, had he not been convinced of its truth. Introit. p. xviii.

inveniendis, in the disciplina inveniendorum argumentorum treated of in the Topica; indicandis, in dialectic.

versum—Ar. Rhet. iii 8 § 1 ἔστιν ἡ λέξις ἐν μήτε ἐμφανίσθη ἐνα έρωμεγένοισ... § 3 ἐρωμένοισ ἄμφοτέροι τήν λέξιν, μέτον μείζον. Theodectes, of Phaselis in Lycia, who was born b.c 380 and died before 334. He composed a tragedy on the subject of Mausolus (Gell. x 18), and won the prize for tragedy on eight of the thirteen occasions on which he competed. Theopompus in the preface of his Philippica names him, with Naucrates, as a pupil of Isocr. (cf. Dion. Hal. de Isaeo 19, Athen. x 451 e). He is described by Suidas as a pupil of Plato and Aristotle; cf. Quint. iii 11 § 14 (after mentioning Ar.) 'eodem tempore Th. fuit', and afterwards 'Theophrastus quoque Aristotelis discipulus' (Blass Att. Ber. ii 410—416). He was the author of an art of rhetoric, quoted by two anonymous writers in the Rhetorica Graeci vi 10 and vii 33 Walz (cf. Antiphanes op. Athen. iv 134 b); there were probably two treatises in rhetoric which bore his name, one by Aristotle called τά Θεόδεκτεια (Rhet. iii 9 § 9), the other by Theodectes himself, called ἡ Θεόδεκτου τέχνη. In § 194 his art of rhetoric is implicitly recognised and in § 218 he is mentioned with others as an authority on the use of the paean in rhetorical prose. We may certainly conclude that Cic. was acquainted, either at first or second hand, with a rhetorical treatise from his pen. (Cope's Intr. to Ar. Rhet. p. 55—57.)

in primis, ἐν τοῖς πρώτοις, 190 Tusc. Disp. iii 12 'Crantor ille, qui in nostra Academia vel in primis fuit nobilissis'.

significat. Probably in his lost συγγραφή τεχνών, a sketch of the early history of rhetoric, which was known to Cic. (de Inv. ii 6 and de Or. ii 160, cf. Brut. 12). There is nothing warranting the statement in the extant works of Ar. (Cope u. s. p. 63.)

politus scriptor. This encomium is to some extent justified by the fragments of his tragedies which have come down to us (Nauck fragm. Trag. p. 622—7). Some of these take the form of γνώμαι expressed in clear and sometimes even beautiful language; many of them however are only rhetorical subtleties turned into verse (Blass u. s. p. 414). In Ar. Rhet. ii 23 § 13 we have a quotation from his ἀτολογία Σωκράτους, εἰς ποιον λέον ἥτοικεν; τίνας θεών οὐ τετιμήκειν ὥ τί πολίς νομίζει; and ib. § 17 from his νομικ. artifex, de Or. i 23 'Graeci dicendi artifices'.

Theophrastus, in his lost treatise περὶ λέξεως, 79. Cf. de Or. iii 184 'adsentior Theophrasto, qui putat orationem, quae quidem sit polita atque facta quodam modo, non asicrae, sed remissius numerose- sam esse oratore. Introit. p. lix f.

istos, the opponents of rhythm in prose.
si ita est, nec vero aliter existimo; quid? ipsi suis sensibus non moventur? nihilne eis inane videtur, nihil inconditum, nihil cursum, nihil claudicans, nihil redundans? in versu quidem theatra tota exclamant, si fuit una syllaba aut brevior aut longior; nec vero multitudo pedes novit nec ullos numeros tenet nec illud, quod offendit, aut cur aut in quo offendat intellegit; et tamen omnium longitudinem et brevitatem in sonis sicut acutum graviumque vocum iudicium ipsa natura in auribus nostris collocavit.

Visne igitur, Brute, totum hunc locum accuratus etiam ex plicemus quam illi ipsi, qui et haec et alia nobis tradiderunt, an his contenti esse, quae ab illis dicta sunt, possimus? sed quid quaero velisne, cum litteris tuis erudissime scriptis te id vel maxime velle perspexerim? primum ergo origo, deinde causa, post natura, tum ad extremum usus ipse explicitur orationis aptae atque numerosae.


exclamant, here used, not as in 168, but in an unfavourable sense, like reclamant; de Or. iii 196 ‘quotus enim quisque est qui teneat artem numerosum ac modorum? at in his si paulum modo offensum est, ut aut contractione brevius fieret aut productione longius, theatra tota reclamant. quid, hoc non idem fit in vocibus, ut a multitudine et populo non modo catervae atque concensus, sed etiam ipsi sibi singuli discrepantes eiciantur?’ ib. 98 (molliores et delicatores in cantu flexiones) ‘si saepius sunt, multitudine ipsa reclamant’. For theatrum used of the audience in a theatre, cf. also Tusc. Disp. i 106 ‘totis theatris maestitiam inferunt’. It is often used of the part of the theatre where the seats are.

una—longior, Parad. iii 26 ‘histrigio si paulum se movit extra numerum aut si versus pronuntiatus est syllaba una brevior aut longior, exsibilatur, exploditur’.

omnia—collocavit, de Or. iii 195 ‘illud autem ne quis admiretur, quonam modo haec voluc imperitorum in audiendo notet; cum in omni genere tum in hoc ipso magna quaedam est vis incredibilisque naturae’...‘idque...multo ostendunt magis in verborum, numerorum vocumque iudicio; quod ea sunt in communibus infixa sensibus nec earum rerum quemquam funditus natura esse voluit expertem’. (196) ‘itaque non solum verbis arte positis moventur omnes, verum etiam numeris ac vocibus’.

§§ 174—176. On the origin and the historical development of oratorical rhythm.

§ 174. illi, esp. Aristotle and Theophrastus. haec, the precepts on rhythm with which we are now concerned. illa, the reading of the codices integri, the precepts on other points which have been noticed in the earlier part of the treatise (§ 46, 79). It seems better, however, to accept alia, the reading of the mutili.

litteris (1), erudissime scriptis, ‘most scholarly’ (40). origo (§§ 174—6); causa (§§ 177—8); natura (§§ 179—203); usus (§§ 204—233).
Nam qui Isocratem maxime mirantur, hoc in eiusmod summis laudibus ferunt, quod verbis solutis numeros primus adiunxerit; cum enim videret oratores cum severitate audiri, poētas autem cum voluptate, tum dicitur numeros secutus, quibus etiam in oratione uteretur, cum iucunditas causa tum ut varietas occurret satietati. quod ab eis vere quadam ex parte, non totum dicitur: nam neminem in eo genere scientiis versatum Isocrate confitendum est, sed princeps inveniendi fuit Thrasymachus, cuius omnia nīmis etiam exstant scripta numerose. nam, ut paulo ante dixi, paria paribus adiuncta et similiter definita itemque contraris relata contraria, quae sua sponte, etiamsi id non agas, cadunt plerumque numerose. Gorgias primus invenit,

1 Isocraten A et Rufinus p. 574. in eius FPO et Rufin., in omnis A; ‘post eius excidisse orationibus suspicatus est Lambinus’ H; si emendatione opus esset, in deleret Reid, coll. cum hoc eius Acad. i 13 ‘contra ea Philonis’ (v. Reid ad l.): in eo Bake. 2 primū A. 4 tum seclus. A Eussner, Philol. 42 p. 624, (H); etiam Stegmann; iam st. 5 uteretur A (MOPH), uternumn FPO et Rufin. (KJST).


nam, here, as often, used in the transition from the partitio to the exposition of the first head. Here it serves no other purpose than that of explaining why Cic., in his comments on rhythm, thought himself bound to discuss its origin, a matter respecting which there was some dispute (Seyffert’s Schol. Lat. i § 4 quoted by Piderit).

qui Isocratem—primus adiunxerit. Among the admirers of Isocr. to whom Cic. here refers, is doubtless that rhetorician’s pupil Naucrates, de Or. iii 173 idique principis Isocratēs instituisti feretur, ut incondiam antiquorum dicendi consuetudinem delectionis atque auriām causam, quem ad modum scribunt discipuli eius Naucrates, numeris adstringeret. In the Brutus also (§ 32 f.), Cic. himself claims for Isocr. the credit of being the first to apply rhythm to prose composition: ‘primus intellectex, etiam in soluta oratione dum versus effugere, modum tamen et numerum quendam opertere servari. (33) ante hunc enim verborum quasi structura et quaedam ad numerum conclusio nulla erat, aut si quando erat, non apparebat eam dedita opera esse quasestiam’. This view he here shews to be inaccurate, Isocr. having been preceded in order of time by Gorgias and Thrasymachus. If we read this passage in connexion with §§ 39, 40, in the first of which sections Theophrastus is quoted, and in the second the relation of Isocr. to Gorgias and Theophrastus correctly stated, it becomes highly probable that it was the treatise of Theophrastus ἐπελέξωσε that led Cic. to make the correction above noticed (cf. Blass, u. s. i 120). See p. lxx.

1 eius summis laudibus ferunt, ‘they extol as one of his highest merits’.

solutis, free from the fetters of verse, 183, 184, 190; de Or. iii 184 ‘liberior est oratio (prose) et plane, ut dicitur, sic est vere soluta’.

poētas. Ar. Rhet. iii 1 § 9 ἐτέλεσε δ’ αἱ ποιηταὶ λέγοντες εὐθὺς διὰ τὴν λέξιν ἔδικου πορίσασθαι τῆρη τὴν δόξαν, διὰ τοῦτο ποιητικὴ πρώτῃ ἔγένετο λέξις, οἷον ἦ Γοργοῦ. The admirers of Isocr., unlike Ar., give Isocr. the credit that was in part at least due to Gorgias.


§ 175. Thrasymachus, 39, 40. nimis, in contrast with Isocr. numerosa is for emphasis placed at the end of the sentence, and thus separated from nimis which properly goes with it. For a specimen of the style of Thras. see note on § 40 ‘concusis minutis numeris’, and Blass u. s. i 249 f.

paulo ante, 165. paria—38. similiter definita, 38, contraria—135, 220. ca-
sed eis est usus intemperatius; id autem est genus, ut ante dictum est, ex tribus partibus collocationis alterum. horum uterque 176 Isocratem aetate praecurrir, ut eos ille moderatione, non inventione vicerit; est enim, ut in transferendis faciendisque verbis tranquillior, sic in ipsis numeris sedator; Gorgias autem avidior est generis eius et his festivitatisibus—sic enim ipse censet—inso- lentius abutitur; quas Isocrates, cum tamen audisset in Thessalía adulescens semem iam Gorgiam, moderatius etiam temperavit; quin etiam se ipse tantum, quantum aetate procedebat—prope

1 eis: iis AP et cod. Rufin. A (ohs), is F, his O et cod. Rufin. B (m), id A, idem FPO. 2 cons. K. eorum Rufin. 4 faciendisque verbis A, om. FPO. 6 his FPO et A (mjhs); iis Rufin. (o); eis (Kr). 7 cum tamen FPO et Rufin.; tam cui A. audivisset A et alii codd. plerique (hst): audisset cod. Vit. et Rufin. (mvkpr). 8 adulescens in thessalia A, adulescens etiam in Thessalia Rufin. moderatius A et Rufin. (mjhs): moderatius etiam FPO (or); m. tam Kr. 9 praecedebat A.

§ 176. transferendis 81, in the use of metaphorical expressions: Dion. Hal. de Dem. 18, (Isocr.) ἀποθέσαν ἐστιν περὶ τῶν τροπωικὰ κατασκευά. Among the more striking examples of metaphors in Isocr. we have ἰχνος τῆς εεκίνην προάτησα (Hel. 37), ἄθων τέχνος τῶν Νιλοῦ (Busiris 12), ταμώ τῶν ῥόμπων καὶ τῶν άθυμων τῶν Ζεύς (ib. 13), κατακελεύσας τοὺς λόγους (Panath. 3), εἰςτείχους (Paneg. 131), and ἢξεκελάς (de Perm. 268). Blass u. s. ii 123. faciendis, in forming new words, whether compounds or not; de Or. iii 170 'aut factum (vel conjunctione vel noviti) aut translatum'. Among the rarer words found in Isocr. are τερηδέα (§ 4), τύβρη (de Perm. 130), ἕπικρος (Busir. 49), ἐνδικελεστάτος (de Perm. 156), κατασκελετευθείαν (ib. 268), and διασκαρ- σία (Aereop. 12). On fæcere verbum, see Reid on Acad. 1 25.


festivitatisibus, 'pieces of finery', cf. deliciae in § 39, of Gorgias and others. The corresponding term in the Greek rhetoricians is καλλωπισμάτα: Dion. Hal. de Thuc. 46 ἄχρητα δὲ κακίαν τὰ μεροκικώσα καλλωπισμάτα τῆς λέξεως....ta τε γάρ φρονήματα ψυχρότατα ἐστὶ καὶ τῆς Γοργίου προορίσεως μᾶλλον ἀκείστα. Dionysius (f), ap. Sch. in Hermog. ν 551 Walz, after quoting a long passage of Gorgias, adds: σεμάσι γὰρ ἐνιαύθα συμ-

foreis λέξεις ὥς ὁ Γοργίας ἐννοοῖ ἐπιτο- λαιοτέρας ἐξαγγέλλει τοῖς τε παρίσω καὶ ομοιοτελεύτοις καὶ ομοιοκαταχρέτοις καλ- λωτίζων διόλου προσκόρων τῶν λόγων. festivitates may, however, as Dr Reid suggests, point to some word like κομψάτης or κομψόμαϊν. The former actually occurs in the exordium of the Panathenaicus, with which Cic. was familiar (supra § 38): τῶν λόγων τοῖς ἀπλοῖς εἰρηθεῦν δοκοῦμαι καὶ μηθεύσαι κομψά- της μετέχονται.

cic. sc. has verborum figurās festivitates esse.

cum tamen, 'in spite of the fact that' Gorgias was advanced in years, and Isocr. in his prime, when the latter listened to the instructions of the former in Thessaly. There was every probability a priori that the exaggerations of Gorgias' style would have become subdued in his old age, while Isocr. in his youth would be more likely to adopt an exaggerated manner. Nevertheless the pupil, even in his youth, was more subdued in style than his master.

audivisset. Quint. iii § 13 clarissimus Gorgiae auditorum Isocrates; quamquam de praecetore eius inter auctores non convenit; nos Aristotelii erudimus; de Sen. 13. The precise date at which Isocr. visited Gorgias in Thessaly is un- certain. See Introduction, p. xx. in Thessalia. Isocr. de Perm. 155 "Γοργίας ὁ λεοντίνος...διαριθμᾷ πέρι Θεσσαλίαν, ἵν' εὐδαιμονεύσατο τῶν Ελλήνων ήσαν etiam, to a still greater degree than the aged Gorgias.

quantum aetate procedebat. Isocr. was an instance of the regular order of
enim centum confecit annos — relaxarat a nimia necessitate numerorum; quod declarat in eo libro, quem ad Philippum Macedonem scripsit, cum iam admodum esset senex; in quo dicit sese minus iam servire numeris quam solitus esset. ita non modo superiores, sed etiam se ipse correxerat.

177. Quoniam igitur habemus aptae orationis eos principes auctores, resque, quos diximus, et origo inventa est, causa quaeratur: quae sic aperta est, ut mirer veteres non esse commotos, praesertim cum, ut fit, fortuito saepe aliquid concluse apteque dicerent; quod cum animos hominum aurisque pepulisset, ut intellegi posset id, quod casus effudisset, cecidisse iucunde, notandum certe genus atque ipsi sibi imitandi fuerunt. aures enim vel animus aurium nuntio naturali tempore quandam in se continet vocum omnium meningem; itaque et longiora et breviora iudicat et perfecta ac moderata semper expectat; mutula sentit quaedam et quasi

development, to which Bacon and Burke, as observed by Macaulay, were exceptions. Of Bacon it is remarked that 'in eloquence, in sweetness and variety of expression, and richness of illustration, his later writings are far superior to those of his youth'; and of Burke, 'that at fifty his rhetoric was quite as rich as good taste would permit; and when he died, at almost seventy, it had become ungracefully gorgeous' (Essay on Bacon ad fin.).

prope centum. His exact age on his death, soon after the battle of Chaeronea in B.C. 338, was 98. relaxarat, de Leg. i 11 'ut quem ad modum Roscius... in senectute numeros in cantu remiserat ipsasque tardiores fecerat tibias (de Or. i 254), sic tu a contentionibus, quibus summis uti solebas, cotidie relaxes aliquid'.

admodum senex, in B.C. 346, when he was 90 years of age.

dict. Isocr. Phil. 27 oPhys γὰρ ταῖς περὶ τῆς λέξεως εἰρημέναι καὶ ποικιλίαι κεκοσμηκαίναι αὐτὸν, ἀλὰ αὐτὸς τε νέωτερος ὅν ἐξωμισάν καὶ τοῖς ἄλλοις ὑπὲθεια, δι' ὅν τοὺς λόγους ἤδις καὶ πυτοτέρους ποιοτεύν. ὃν οὐδὲν ἔτι δύναμαι διὰ τὴν ἀληθίν. Cf. p. xxi.

§§ 177—178. The cause of rhythm.
§ 177. aptae, 149. commotæ, 39.
fortuito, 186; 170 et Brut 33 (casu).
concilie, 20. apta, in a sense corresponding to aptæ orationis above.

pepulisset, 15. effudisset, at random, de Or. i 159 'effudii vobis omnia'; iii 228.
notandum certe genus, sc. fuit: their attention would have been arrested at any rate by the general character of the rhythm; 183, 186, 203, de Or. i 189 'tum sunt notanda genera et ad certum numerum paucitatemque revocanda'.

mensa is here used instead of the more usual word mensura (67) to indicate the active cooperation of the sense of hearing.

§ 178. iudicat, Brut. 34 'aures ipsae quid plenum, quid inane sit iudicant'.
perfecta (68), with nothing lacking; moderata, limited by the proper modus (204), with nothing in excess, 168, 182, de Or. ii 34 'qui enim cantus moderata oratione dulcior inveniri potest?'

expectat, 168, de Or. iii 191... 'modo
decurtata, quibus tamquam debito fraudetur offenditur, produc-tiora alia et quasi immoderatus excurrentium, quae magis etiam aspernantur aures; quod cum in plerisque tum in hoc genere nimium quod est offendit vehementius quam id quod videtur parum. ut igitur [poëtica et] versus inventus est terminazione aurium, observatione prudentium, sic in oratione animadvertum est, multo illud quidem serius, sed eadem natura admonente, esse quosdam certos cursus conclusionesque verborum.

Quoniam igitur causam quoque ostendimus, naturam nunc—

id enim erat tertium—si placet, explicemus; quae disputatio non huius instituti sermonis est, sed artis intimae. quaeris enim potest, qui sit orationis numerus, et ubi sit positus et natus ex quo, et is unusne sit an duo an plures, quaque ratione compona-

1 decurtata A. tamquam MH. 2 aliqua A. et currentia A. 3 quod cumb FPQ, cumb om. P1, quod om. A. tum offendit hoc A. 4 offendit om. A.


ne circuitus ispe verborum sit aut brevior quam aures expectent aut longior quam vires atque anima patiatur’. mutilla, 32.

decurtata, 168.

offenditur. For the general sense of the context, cf. Ar. Rhei. iii 9 § 6 de dei kal apd ka kal apd peroidous mou negouros (cf. decurtata) mou makras. to men gar mikroin prospataien pollakes poiei ton apkoistin anagkhe gar, ouden eti arion eni to tò poro kai to metron, o dhes ev eauto oh, antipastospeis panuvelou, oion prospataien girevdei di tìn autokroutin. tò de makra apoleisthain poiei, aperi oui exetero apoakamptotes tov tématoi apo-leistwous gar kal oudeis touto summprokatoivtas. It can hardly be doubted that Cic. had this passage in mind, though his editors hitherto do not appear to have drawn attention to it.

eccurrentia 168, 170, de Or. iii 190 ‘ne excurrat longius’.

nimitum—parum, 73.
terminationes, ‘the determination’, ‘decision’. The ear took notice of the regular rising and falling of the voice, and thus learned to determine the limits of rhythm; and on the basis of this observation of natural phenomena, skilful observers constructed the rules of versification (Piderit). Quint. ix 4 § 114 ‘poëma nemo dubitaverit imperito quodam initio susum et aurium mensura et similiter decurrentium spatiorum observatione esse generatorum, qux in eo repertos pedes’.

orationes, 174. serius, 186. cursus, peroidous: conclusiones, 190.

§§ 179—182. Introductory remarks on the nature of rhythm.

§ 179. non huius. The discussion of the nature of rhythm does not, strictly speaking, belong to our present treatise but to the very arcana of the art of rhetoric.

Reid would render artis intimae, ‘the technicalities of the art’; comparing Acad. i 8, ‘ex integra philosophia’.

quaeri. The several problems here started are not taken up seriatis but are incidentally answered in the course of the sequel.


qua ratione componatur, ‘the manner in which the component parts of the rhythm are arranged’: the answer to this is deferred from 203 to 204 ff.
tur et ad quæm rem et quando et quo loco et quem ad modum
adhibitus aliquid voluptatis adserat. sed ut in plerisque rebus,
sic in hac duplex est considerandì via, quarum altera est longior,
brevior altera, eadem etiam planior. est autem longioris prima LIV
illa quaestio sitne omnino ulla numerosa oratio; quibusdam enim
non videtur, quia nihil insit in ea certi ut in versibus, et quod
ipsi, qui adfirmant esse eos numeros, rationem cur sint non
queant reddere; deinde, si sit numerus in oratione, qualis sit aut
quales, et e poëticisne numeris an ex alio genere quodam, et, si e
poëticis, quis eorum sit aut qui; namque alii unus modo, aliis
plures, alii omnes eodem videntur. deinde, quicumque sunt, sive
unus sive plures, communescne sint omni generi orationis—quoniam
aliud genus est narrandi, aliud persuadendi, aliud docendi—an
dispare numeri cuique orationis generi adcommodantur; si com-
munes, qui sint; si dispara, quid intersit, et cur non acque in
oratione atque in versu numeros appareat; deinde, quod dicitur
in oratione numerosum, id utrum numero solum efficiatur, an
etiam vel compositione quadam vel genere verborum; an sit

2 voluptatis A. afferat A.; adser. KPHST. ut est FPO. 3 est A. et
POG. consideran divia A. 5 quaestio A. nulla A. 6 et om. A.
7 ipsi FPO, ili A. adser. KPHST. affermant A. indicativum fortasse accipientum
esse existimat Reid. esse eos numeros in oratione, cur sint cod. Erl. (esse numeros
in oratione, rationem cur sint Bake). 8 qualis is sit aut qualis est poëticisne A.
10 quinÆ quia A. 11 omnis A. 12 generi cod. Laur. 50. 31 et cod. Eins.;
genere FPO, generis A. genetivum omnis generis (sive cum communis sive cum orationis
coniunctum) codicum lectiones indicae suscipitur Reid. orationis A. 13 generis A.
14 ad. Hil. acc. cet. communis Manutius; omnes FPO, omnis A. 15 et cur—numerus
appareat 'dudum mihi notaveram non videri haec ad præsentem quæstionem pertinere'
Bake. 16 versam F. 18 an sit Lambinus: an est codd.; annæ sit m.

ad quam rem: ad delectationem.

quando: semper. quo loco: 'in tota
continuatio verborum'. quem ad mo-
dum &c. = quae res efficiat voluptatem:
'eadem quae in versibus'.
§ 180. ipsi, qui adfirmant; for the
omission of ei, see note on 134 'ex ipsis,
quae supra dicta sunt'. eos, sc. numeros
orationis. in oratione, 70.
§ 181. generi orationis, 69 generas
dicendi.

numerosum. Cicero here raises three
questions respecting the rhythmical ele-
ment in prose: (i) Is it solely the result of
rhythm (or measured movement)? (ii)
Is it the result of rhythm combined either
with (a) euphony or (b) symmetry of ex-
pression? (iii) Has each of the three,
rhythm, euphony, and symmetry of ex-
pression, its own separate province? and

is euphony the generic term, with rhythm
and symmetry of expression for its spe-
cies? He replies that euphony, rhythm
and symmetry of expression are not iden-
tical, though the two last have a certain
affinity with one another, while euphony
differs from both. In other words, he
decides in favour of the separate and
independent influence of rhythm and
claims for it a distinctive character which
must not be confused with that of
either euphony or symmetry of expres-
sion.

compositions, used not of 'composition'
in general, but in the special sense of
the word which we have in §§ 149,
202, 'euphony'; hence quadam.

genere verborum, the inherent cha-

character of words, their natural symmetry,
suum cuiusque, ut numerus intervallis, compositio vocibus, genus ipsum verborum quasi quaedam forma et lumen orationis appa-
reat, sitque omnium fons compositio ex eaque et numerus effici-
tur et ea, quae dicuntur orationis quasi formae et lumina, quae,
ut dixi, Graeci vocant στιχα. at non est unum nec idem, 182
quod voce iucundum est, et quod moderatione absolutum, et quod
illumination generae verborum, quamquam id quidem finitimum
est numero, quia per se plerumque perfectum est; compositio

1 genus ipsum codd.: genere ipso Sch. 2 quasi quaedam forma et lumen
codd.: in quaedam quasi forma et lumine Bake, quasi quaedam f. et lumine k
(Stangl), q. quaedam f. et concinnitate Schenkl. 3 sitque codd. sitve coni. Sch. et
Beier (o* et Schenkl). 5 at FPO, an A. 6 est et A (JPHS) : est FPO (MOK).
est (post absolutum) om. MOJPHS, inseruit K. et quod codd.: quod k solus.
7 inf. A et F (KHS) : ill. OPM a Stanglio collati. quam A. id quidem finiti-
mum FPO, om. A

intervalls. These are the slight pauses or 'rests', following each other in
regular succession of various degrees of length and breaking up the sentences
into a series of short 'bars', whereby a
rhythmic character is given to the com-
position. In de Or. iii 185, after de-
scribing the numeros in omnibus sonis
atque vocibus as that 'quod habet qua-
dam impressiones et quod metiri possu-
mus intervallis aequilibus' in contrast to
illa sine intervallis loquacitates', Cic.
adds in 186: 'numerus autem in con-
nimatione nullus est; distinctio et aequa-
rium et saepe variorum intervallorum
percussio numerum conficit; quem in
cadentibus guttis, quod intervallis dis-
tinguuntur, notare possimus, in amni
praecipitante non possimus'.

vocibus, the sounds, especially the
vowels, the proper combination of which
produces euphony.

genus ipsum verborum, the natural
adaptation of words in themselves, their
inherent symmetry; 149 'forma ipsa con-
cinnitasque verborum'.

'For ipsum, in the sense of 'merely',
cf.de Or. ii §§ 109, 219, 306; ib. iii § 222;
pro Balbo § 33; ad Quint. fratr. i 3 § 6;
Val. Max. iii 2 § 7; Quintil. ix 2 § 44;
x i §§ 45 and 103 (Reid).

quasi quaedam forma—'presentsitself
as what may be called a special beauty
and embellishment of style'. The con-
struction of the two previous clauses
would naturally lead us to expect the
ablative. For quasi quaedam, here re-
sulting the tentative nature of the renderings of στιχα, see Reid on Acad.
i 21.

sitque omnium fons compositio. The
manuscript reading sitque prevents our

regarding this sentence as a fresh ques-
tion, and compels us to combine it with
the last; it also forces us to treat compo-
sitio as a specific term in the last sentence,
and as a generic term in the present,—
composition in general, having for its
two species 'rhythm', 'symmetry of
expression' and 'euphony' (compositio in
the narrower sense). It is to remove this
awkwardness that sitve has been sug-
gested. If we could adopt this, we should
be enabled to keep compositio in the
same sense of 'euphony' in the present
as well as the preceding sentence. But
the sequence, utrum...an...an...ve, is hardly
possible.

orationis—lumina, the figures of speech
as contrasted with the figures of thought.
Many of the first find expression in
symmetry of form; 83 'illum concinnitatem
quae verborum collocationem illuminat
eis luminoxis quae Graeci...στιχα appellant'.

§ 182. voce iucundum, 'pleasant in vocal
sound', owing to compositio or euphony.
moderatione absolutum, 'perfectly fini-
ted by a regulating law', owing to
numerus or rhythm: 178 'perfecta ac
moderata'. For moderation, of 'regular
guidance and limiting control', cf.de Or.
i 154 'Roscius' strictus certa quadam
numorum moderatione et pedum' which
Wilkins well translates: 'by a definite
rhythmical and metrical law'. illumin-
natum—'embellished by the special form
of expression', owing to symmetry of
form.

id sc. genus verborum (or concinnitas). per
se, 164 'sua sponte...suapte natura
numerosa' (of parallelisms of expres-
sion). perfectum, 178, 'rhythmically
finished'.
autem autque differt, quae tota servit gravitati vocum aut suavitati. haec igitur fere sunt, in quibus rei natura quaerenda sit.

183 Esse ergo in oratione numerum quendam non est difficile LV cognoscere; iudicat enim sensus; in quo inicum est, quod accidit, non agnoscer, si cur id accidat, reperire nequeamus; neque enim ipse versus ratione est cognitus, sed natura atque sensu, quem dimensa ratio docuit quid accideret; ita notatio naturae et animadversione peperit artem. sed in versibus res est apertior, quamquam etiam a modis quibusdam cantu remoti soluta esse videtur oratio, maximeque id in optimo quoque eorum poëtarum, qui λυρικοὶ a Graecis nominantur, quos cum cantu spoliaveris, nuda paene remanet oratio; quorum similia sunt quaedam etiam

5 iudicat FOA: indicat P, idem conicierat Sch. (j). inicum F, inicum P; iniquum edd. in quo est iniquum A. ineptum vel aliud eiusmodi mavult Reid. 6 dimensa ratio: dimensuraatio Stangl. acciderit edd. cum codd. ‘Scribendum esse accident, periti admoniti intelligent, imperiti docendi non sunt’, Madvig, adv. crit. iii 90. remot FPO. 11 videtur Wesenberg (KJPHSt): videatur FPO et A (a me collatus). 12 quos FPO, eos A.

utroque, sc. genus verborum (concinnitas) and numerus, gravitatis...suavitatis, 62.

haec igitur. For this kind of summary at the end of the paragraph, see Reid on Acad. i 21.

§§ 183—187. Is there such a thing as rhythm in prose and what is its nature?

§ 183. iudicat sensus, 162 ‘vocum et numerorum aures sunt indices’, 173 ‘indicium in auribus nostris’, 198 ‘voluptatis aurium indicat’, Jahn, who gives references to all these passages, nevertheless prefers the temptating emendation indicat. in quo ‘a matter in which’, the antecedent is not sensus but the general purport of the preceding sentence.

non agnoscer, in reference to the view of those who ignore the existence of rhythmical prose (180).

rationi, owing to abstract theory.

quem dimenso—i.e. it was not until afterwards that verse was measured out by theoretical observation which explained the result.

dimenso, 147, de Sen. 49 caeli dimenti; the participle is more commonly used as a passive, as in 38, cf. de Sen. 59 ‘a quo essent illa dimensa atque discripta’. docuit, being used in the sense of an aorist, requires acciderit, and not accidentit.

notatio—artem. For the general sense cf. 177. peperit, 114 fin.

modis, 'measures', 'metres', Div. ii 9

‘varietates vocum aut modos noscere’, cantu, ‘the musical accompaniment’.

soluta, 64, 174, de Or. iii 184 ‘liberor est oratio et plane ut dicitur, sic est vere soluta, non ut fugiat tamen aut erret, sed ut sine vinculis sibi ipsa moderetur’.

λυρικοὶ—nominantur. The most general term for the lyrical poets was ποιητης melici which Cic. uses without any apology in de Opt. Gen. 1. The term λυρικοί is, strictly speaking, narrower than melici, being properly confined to those poets whose compositions were accompanied by the lyre alone, to the exclusion of other instruments such as the flute. Neither of the epithets is found in early Greek and both are possibly due to the critics of Alexandria.

nuda, 185; Ar. Rhet. iii 2 § 3 כֶּב יָוִס יַיְלָויֶז לֹאָוָו opp. to ποιητης μέλος, Dion. Hal. de comp. verb. 15 (med.) ωτ' ἐν λόγοις ψυλόις ὁτ' ἐν ποιημασίᾳ ἡ μέλεσι.

So little was known among the Romans as to the metrical principles on which poets like Pindar composed their odes that even a poet like Horace, with all his mastery over many of the lyrical metres of Greece, as used by Alcaeus and Sappho, says of Pindar: numeris fortur legere solutis. Quintilian regards the endeavour to trace the law of metre in such poets as an over-curious refinement, 'in adeo molestos incidunt grammaticos, quam fuerunt, qui lyricorum quorundam
apud nostros, velut illa in Thyeste:

quamnam te esse dicam? qui tarda in senecta...

et quae secuntur, quae, nisi cum tibicen accessit, orationis sunt solutae simillima. at comicorum senarii propter similitudinem sermonis sic saepe sunt abiecti, ut non numquam vix in eis numerus et versus intellegi possit; quo est ad inveniendum difficiliorem in oratone numerus quam in versibus.

Omnino duo sunt, quae condiant orationem, verborum numero autem expeditio; sed ut ceteris in rebus necessitatis inventa antiquiora sunt quam voluptatis, ita in hac re accidit, ut carmina in varias mensuras coegerunt’ (ix 4 § 53).

§ 184. quemnam — Enn. Thyestes 393 Vahlen (298 Ribbeck); but there is nothing to prove it is not from the Thyestes of Pacuvius. Cicero however quotes more frequently from Ennius than from Pacuvius. Cf. Varro sat. 228 fr. 4. apud Nonium ’quamnam te esse dicam, serà qui manu...’ — The metre is that of the bacchaeus (2.2.4); Quint. ix 4 § 82.

nisi cum tibicen accessit = cantu motito. The musical accompaniment in the Latin drama was played on the flute by the cantor. It appears from Liv. vii 2 that ’the actor did not himself deliver the cantica but only accompanied them with the proper gestures’ (Wilkins on de Or. i 254). The use of the symbols c and dv in the MSS of Plautus led Ritschl to conclude (1) that all scenes composed of iambic senarii were entitled divertia, which were simply recited without any musical accompaniment; (2) that all lyrical scenes were called cantica and had a musical accompaniment; and (3) that all composed of trochaic septenarii were similarly accompanied, cf. Tusc. Disp. i 107 ‘cum tam bonos septenarios fundat ad tibiam’ (Ritschl’s Opusc. Phil. iii 23 ff.). The lyrical portions were, he considers, declaimed recitativisch, and the trochaic mélodramatisch. This conclusion is in part confirmed by the present passage where the use of at places the comicorum senarii in contrast with such portions of the drama as were accompanied by the tibicen. On canticum see § 57.

at comicorum senarii, in contrast to lyrical poems and the lyrical portions of the drama, sermonis, the ordinary language of every-day life, abiecti, common-place, without elevation of style, 192 ‘humilem et abiectam orationem’, and in a specially deprecatory sense in §§ 230, 235. vix — possit. Bernhardy, Röm. Litt. n. 350.

ad inveniendum difficilior, de Off. i 126 diff.ad eloquendum, ad Fam. x 5 § 1 ad iudicandum, p. Sest. 96 ad perdocendum, fragm. orat. B vi 3 ad scribendum, de Or. ii 212 ad distinguendum. Madv. § 412 obs 3. Roby ii p. LXV.

§ 185. condiant, ’give a flavour to’, de Or. ii 212 ‘asperitas contentiosis oratoris ipius humanitate conditur’, ib. 227 condictor, 271 sermonum condimenta, Brunt. 110 conditius, 177 nemo suavitate conditor; Ar. poet. vi ad init. (of the language of tragedy) νέον ἐκ ἡδύναμα μὲν νέον τὸν ἔχουσα ὑδάμα καὶ ἄρωμα καὶ κύπερον.

materia, the rough-hewn material’ before it has been shaped and polished. The metaphor is kept up in expeditio, cf.
multis saeculis ante oratio nuda ac rudis ad solos animorum sensus exprimendos fuerit reperta, [quam ratio numerorum causa
186 delectationis aurium excogitata]; itaque et Herodotus et eadem
superiorque aetas numero caruit, nisi quando temere ac fortuito,
et scriptores perverteres de numero nihil omnino, de oratione,
praecipua multa nobis reliquerunt, nam quod et facilius est et
magis necessarium, id semper ante cognoscitur. itaque tralata LVI
aut facta aut iuncta verba facile sunt cognita, quia sumebantur e
consuetudine cotidianoque sermone; numerus autem non domo
depromebatur neque habebat aliquam necessitudinem aut cogna-
tionem cum oratione; itaque serius aliquanto notatus et cognitus
quasi quandam palaestram et extrema lineamenta orationi aduilit.

2 quam ratio—excogitata om. cod. Mon., secl. Ip4. 3 itaque codd.: ita
scrispsit H. eadem superiorque pro suspectis habuerunt Stegmann, et Hoerner qui
omnia superior mavult. 4 caruit FP0, placuit A. quand A. post fortuito
vel accidit vel simile aliquid excitisse suspicatur H. 7 semper FP0, sape A.
translata A. 8 iuncta FP0, coniuncta A. summadantur (om. e) A.
9 domo Victorius et 'antiqua scriptura' apud Lambinum (MKJPS): modo
codd. H; co modo coni. H, e medio Stroebel. 12 palaestra et FP0; palaestra,

superscr. est et, A. externa lineamenta coni. Friedrich. lineamenta
MOJF. aduitit A: aduilit H.

de Or. i 63 'faciundae ac poliendae orati-
onis', iu 184 (oratio) 'polita atque facta
quadam modo', i 50, ii 54, 120, 121, 201,
Brut. 326.

ad solos—sc. necessitatis, non voluptatis
causa.

[quam—excogitata.] The words in brackets are doubtless an interpolation.
The general sense is quite correct, but the position of causas before instead of
after delectationis aurium betrays the hand of the interpolator.

§ 186. numero caruit. The λέξεις εἰρωμένη
or 'running style', as opposed to the λέξεις κατεστραμμένη or 'periodic style', is
characteristic of Herodotus and the earlier λογογράφοι, Cadmus, Acusilaus, Scylax,
Hecataeus, Diogenes of Miletus, Charon,
Hellenicus &c. (Ar. Rhet. iii 9 § 2 with
Cope's Introd. p. 307). The absence of
rhythm in such writers is an almost
inexorable accompaniment of the absence of
periodic structure. Herodotus however
is not entirely without examples of the
latter (e.g. i 24, 25), though in his narra-
tives and speeches the λέξεις εἰρωμένη
prevails (see Jebb's Att. Or. i 33). Quin-
tilian enters, as follows, a respectful protest
against Cicero's view as to the absence of
rhythm in Herodotus: i 4 § 16 'neque
enim mihi quamlibet magnus auctor Cicero
persuaserit, Lysian Herodotum Thucy-
didem parum studiosos eius (numeris) fuisse.
genius fortasse sint secuti non idem quod
Demosthenes aut Plato;...in Herodoto
vero cum omnia, ut ego quidem sentio,
lenitur fluunt, tum ipsa διάκριτοι habet
eam iucunditatem, ut latentes etiam nu-
meros complexa videantur'.

fortuito, 177. de oratione, περὶ τῆς
λέξεως.

tralata, 80; facta aut iuncta, 68.
non domo depremebatur, i.e. was not
home-made and therefore ready-to-hand.
domi habere, a metaphor from household
stores, is proverbially used of what one has
as one's own, ready for use: Plaut. Mil.
Gl. ii 2, 39 'domi habet hor tum...domi
dolos...domi fallacias', and id. Cist. ii 1, 2,
Cas. ii 3, 8: ad Att. x 14 § 2 'id quidem
domi est'; ad Fam. vii 35 'domo petes
cum libe bit'. Plaut. Amph. ii 2, 5 'id
nunc experior domo atque ipsa de me
scio', Liv. iv 48 § 6 'Appius...dicitur di-
isse vetus se ac familiare consilium domo
adferre' and vii 31 § 3.

oratione, emphatic; 'prose' as con-
trasted with 'verse'. serius 171, notatus
177.

quasi—aduilit, 'added a fresh grace of
movement and gave the finishing touches
to the style of prose'. palaestra, 228,
de Leg. 16 'Antipater (the historian) habuit
vires agrases atque horridas sine nitore
ac palaestra'.

extrema lineamenta. Strictly speak-
ORATOR.

Quodsi et angusta quaedam atque concisa et alia est dilatata et fusa oratio, necesse est id non litterarum accidere natura, sed intervallorum longorum et brevium varietate; quibus implicata atque permixta oratio quoniam tum stabilis est tum volubilis, necesse est eis modi naturam numeris contineri; nam circuitus ille, quem saepe iam diximus, incitator numero ipso furtur et labitur, quoad perveniat ad finem et insistat.

Perspicuum est igitur numeris astricum orationem esse debere, carere versibus; sed ei numeri poëticine sint an ex alio genere quodam deinceps est videndum. nullus est igitur numerus extra poëticos, propterea quod definita sunt genera numero-

1 quodsi et AP³O¹M¹ (MOKJP); quod si et F, P³, O² vetus, M³; quodsi est et cod. Laur. 50, 31 (H). concessa A. alia est A; alia FPO (H). dilatata A: conlata F, collata PO₄M, collata O² vetus (M²); colligata Bake. 2 diffusa FPO (M²); accedere ed. Rom. &c.: accedere FPM et O² vetus, accedere O³; accipere A. naturae FPO. 3 longorum A. et quibus A. 4 permissa A. 5 ut naturam A. vi naturam numeri Stangl. circuitus MOKJP: circuitus A, circuitus H et st. 6 incitatus? Stangl. 9 sed; et Bake.

ing this phrase ought to indicate the 'outline of the drawing', Plin. N. H. xxxv 36 § 5 (Parrhasius) 'in lineis extremis palmarum adeptus'. Jahn observes that the expression is not happily chosen, as, although the greatest skill and mastery in art often shows itself in the outlines (Plin. l. c.), they can hardly be regarded as the crowning point of art, still less can they be described as that which was the last to be discovered and developed. The words were probably suggested by such phrases as extrema manus (Brut. 126 ‘manus extrema non accessit operibus eius’), summa manus (Ovid A. A. iii 225, of the finishing touches of the toilet), ultima manus (Petr. 118 ‘carmen nondum receptum ultimam manum’); cf. Plut. Timoleon 35 ad fin. οποτε έργον συνελουμένω δημοουργός επι-

βείτα των χάρων θεοφαλή και πρέποναν. The word liniamenta occurs in II Verr. iv 98 ‘tu operum liniamenta solus perspicis’; and in de Nat. Deor. i 123 extrema liniamenta are contrasted with solidus habitus.

§ 113. concisa...fusa, de Or. ii 159 ‘genus sermonis non fuscum ac prolusius sed...concisum ac minutum’. Demetr. π. ερμ. 4 (of short sentences such as ο διος βραχύς) κατακεκομένη ἢ ἱππεύς καὶ κεκερατισμένη.

intervallorum, 181. quibus—contineri, ‘and since the style of prose derives its steadiness or its movement, according as it is intertwined and blended with these (longer or shorter) pauses, such a nature as this (i.e. one that is marked by such degrees of steadiness or movement) must depend on (de Off. ii 58, iii 23, 27, 70) varieties of rhythm’. quoniam is somewhat late in the sentence, but it cannot come any earlier.

circuitus, 78, 204. incitator furtur, 65 med. insistat, 170.
carere versibus, 172. Among the fragments of the τεχνη of Isocr. quoted by Joannes Sicel. in der Rhetores Graci in p. 156 Walz, we have: διός δε ο λόγος μη λόγος έστων ‘ηρον γάρ μηδε εμετροσ’ κατα-


§§ 188—190. Are these rhythms the same as those of poetry? and if so, what rhythm or rhythms must be used in prose?

§ 188. deinceps. While deinde and tum are the ordinary words for enumerating the second or third divisions of a partitio; the actual treatment of those divisions is usually introduced by deinceps; de Off. i §§ 43, 143, de Fin. v 34 deinceps videndum est (Seyffert's Schol. Lat. i § 11).

igitur does not here indicate an inference, but simply marks the transition from the general statement of the question to the first item in the reply. It here resembles our ‘well then’.

definita, ‘strictly limited’, namely only three.
rum; nam omnis talis est, ut unus sit et tribus: pes enim, qui adhíbetur ad numeros, partitur in tria, ut necesse sit partem pedis aut aequalem esse alteri parti aut altero tanto aut sesqui esse maiorem: ita fit aequalis dactylus, duplum iambus, sesquíplex paean; qui pedes in orationem non cadere qui possunt? quibus ordine locatis quod efficitur, numerosum sit necesse est.

Sed quaeritur quo numero aut quibus potissimum sit utendi: incidere vero omnis in orationem etiam ex hoc intellegi potest, quod versus saepe in oratione per imprudentiam dicimus; quod vehemerent est vitiosum, sed non attendimus neque exaudimus nosmet ipsos; senarios vero et Hipponacteos effugere vix

pes—Ar. Rhet. iii 8 § 4 quoted on § 193 f., Quint. ix 4 § 46 f. "pudus est aut par ut dactylicus, una enim syllaba longa par est dactylicus brevis...; aut sesquíplex ut paonius: id est ex longa et tribus brevibus, aut ex tribus brevibus et longa, vel alio quoquo modo, ut tempora tria ad duo relata sescuplum faciant; aut duplex, ut iambos (nam est ex brevi et longa) quiue ei est contrarius''.

altero tanto, 'by as much again', Corn. Nepos Eum. viii 5 'altero tanto longior', 'twice as long'. sesqui, 'by half as much again'. This is the only passage where it occurs as a single word. aequalis, of the ratio of equality, the second part of the dactyl (and spondee) being to the first as 1:1; duplex as 2:1; sesquíplex as 3:2.

qui pedes—'and how can these feet fail to find their way into prose?'—many words having, either singly or in combination, the quantity corresponding to these feet. cadere, 37, 191.

§ 189. utendi, emphatic. Although all rhythms occur in prose, all are not of equal value. We must therefore consider which should be preferred in practice.

versus—in oratione. Quint. ix 4 § 72 'versum in oratone fieri multo foedissimum est totum, sed iambum in parte deforme'. Cf. Volkmann, Rhet. p. 444—6. Martianus Capella, there cited, quotes as a hexameter line, II Verr. iv 110 'cum loquerer tanti fleus gemitusque fiebant', forgetting that Cic. would have regarded the first syllable of fiebant as long. On verse in prose, see Reid on Acad. i 30 rerum esse.

neque exaudimus nosmet ipsos. The speaker cannot put himself in the position of his audience. exaudire, 'to catch a sound', is often used of a sound heard from a distance. Cf. Reid on p. Sulla § 33 l. 18.

senarios—Quint. ix 4 § 73 'trimetrum et senarium promiscus dicere licet, sex enim pedes, tres percussiones habet' (so in Halm's text), 76 'illi minus sunt nobiles, quia hoc genus sermoni proximum est. itaque et versus toti excidit, quos Brutus ipso componenti ductus studio saepissime facit, non raro Asinius, sed etiam Cicero nonnunquam, ut in principio statim orationis in Lucium Pisonem: Pro dix immortales, quis hic illuxit dix'. Martianus Capella p. 474 draws attention to the iambic line in Cat. i 2 'senatus haec intellegit, consul videt'. But pause and emphasis would serve to distinguish this and similar sentences from regularly metrical lines. Quintillian's example is faulty owing to the quantity of quis.

Hipponacteos, an ordinary iambic line of six feet with an iambus in the fifth, and a spondee in the last foot; so called after Hipponax who was the first to write in that measure. They are also called oxítones or cholitami. Such a line accidentally occurs in the passage of Ephorus (quoted in the note on § 172) in which he
possimus; magnum enim partem ex iambis nostra constat oratio. sed tamen eos versus facile agnoscit auditor; sunt enim úsitâtissimi; inculcamus autem per imprudentiam saepè etiam minus usitatos, sed tamen versus: vitiosum genus et longa animi provisione fugiendum. elegit ex multis Isocrati libris triginta 190 fortasse versus Hieronymus Peripateticus in primis nobilis, pleť rosque senarios, sed etiam anaapæstos; quo quid potest esse turpius? etsi in eligendo fecit malitioso: prima enim syllaba


cautions his readers against writing prose in which the rhythm is too strongly marked.

iambis, not iambic lines, but iambic feet. The sentence itself has a rhythm nearly identical with that of a trochaic tetrameter; and includes five iambi. Cf. 191, de Or. iii 182, and Ar. Rhet. iii 8 § 4 6 ιαμβός αὐτῇ ἐτούς η λέξεις ἢ τῶν πολλῶν. διὸ μᾶλλα πάντων τῶν μέτρων iambëia φθιγγονται λέγοντες (ib. 1 § 9 and Poet. xxii 19).

agnoscit auditor. However uncon- scious the speaker himself may be, the audience readily recognises such verses, as they are of a very familiar kind.

inculcamus, 50. 'We often unwittingly thrust in, foist in, verses where they are quite out of place'—or (as we should say in English) 'often unwittingly inflict on our audience verses of less familiar types—but verses all the same'. For sed tamen, cf. Plin. Ep. iii 4 § 5 'ali quidem minores, sed tamen numeri'.

vitiosum genus—in apposition to the whole of the preceding context.

longa— not 'with protracted forethought' implying a long and painful course of practice; but simply 'by mentally looking far ahead' while we are speaking, thus avoiding beforehand any combinations that lend themselves too readily to the formation of verses: 150 'animus in dicendo prospiciet quid sequatur'.

§ 190. Isocrati. The usual form of the gen. of Gk. proper names in -es (Newe's Formenlehre i p. 340 f.; Roby, § 484). Isocrati is also found in ad Att. ii 1 § 1.

Hieronymus of Rhodes (Tusc. Disp. ii 15, fl. between B.C. 300 and 260), a pupil of Aristotle and therefore here described as a Peripateticus, although he held with Aristippus and Epicurus that dolore vacare was the summum bonum (de Fin. v 14). One of his works was entitled σπουμήματα and it is possibly the one here referred to.

senarios, e.g. Paneg. 170 ἔκρηγν γὰρ αὐτοὺς, εἴπερ ἦσαν ἄξιοι, 43 καὶ τὰ δεῖ | λέγεν τὰ παλαιὰ καὶ τὰ πρὸς τοὺς βαρβάρους; ἄλλα ἐν ταῖς ἀδέρφειαι καὶ συνήθεια τὰ τῶν Ἐλλήνων συμφόροι, de Iace 11 χωρὶς δὲ τῶν τῶν τούτων καλὸς . . . τῶν μὲν λέγουσι τῶν τῶν ἐναπατουμένων. Besides the above, several other lines which are less satisfactory in point of metre, or whose metrical character is in other respects less strongly marked, are quoted in Spengel's Artem Scriptores p. 152 f. where he remarks: 'multos lateræ iambos [immo senarios] apud Isocratem notat et Scholiasta ad Hermogenem pag. 378 et 386 et in Codice Monacensi viii 48...λαθάνει δὲ τῶν τῶν ἀκοὴν ἐμπιστών μέσον τῶν πέντε στίχων οὐ καὶ παρὰ δημοσθένει καὶ παρὰ Αληξίνη καὶ λοιπὸς ῥήτορα. It was Isoc- crates' own precept on the avoidance of verse in prose (quoted on § 187) that doubtless prompted Hieronymus to look for proof of the master's infringement of his own rule.

anaapæstos. In Paneg. 45, καὶ τῶν ἀλλος ἐρωμένων ἀπάντων καὶ τῶν ἀκαλλά μέγατα, we should have had a perfect anaapastic tetrameter catalectic of the kind referred to below, if Isocr. had written πάντων for ἀπάντων; ib. 189 καὶ τοῦ ἄλλου μεγάλου ἄγαθον. quo sc. using verse in prose.
dempta ex primo verbo sententiae postremum ad verbum primam rursus syllabam adiunxit in sequentis; itaque factus est anaasticus is, qui Aristophanius nominatur; quod ne accidat, observari nec potest nec necesse est. sed tamen hic corrector in eo ipso loco, quo reprehendit, ut a me animadversum est studiose inquisiente in eum, immittit imprudens ipse senarium. sit igitur hoc cognitum, in solutis etiam verbis inessem esse numeros eosdemque esse oratorios, qui sint poetici.

Sequitur ergo, ut qui maxime cadant in orationem aptam LVII numeri videndum sit; sunt enim qui iambicum putent, quod sit orationi simillimus; qua de causa fieri, ut is potissimum propter similitudinem veritatis adhibeatur in fabulis, quod ille dactylicus numerus hexametro rum magniloquentiae sit adcommodator;
Ephorus autem, levis ipse orator, sed profectus ex optima disciplina, paeana sequitur aut dactylum, fugit autem spondeum et trochaem; quod enim | paean habeat tris brevis, dactylus autem duas, brevitate et celeritate syllabarum labi putat verba procliviius, contraque accidere in spondeo et trochaeo: quod alter e longis constet, alter e brevibus, fieri alteram nimis incitamatem, alteram nimis tardam orationem, neutram temperatam. sed et illi priores errant et Ephorus in culpa est: nam et qui paeana praetereunt, non vident mollissimum a sese numerum eundemque amplissimum praetereriri, quod longe Aristotelis videtur secus, qui iudicat heroum numerum grandiorem quam desideret soluta oratio, iambum

1 levis: leonis ex levis P, al. leinis in marg. Q'= sed FPO et A (jps); idem conicetacar Bake. 3 quod FPO, quo A. post enim usque ad -per versetur in § 233 om. A (cf supra p. lxvii). tris brevis k: -es cet. 4 cum longum syllabarum cum brevibus commixtum mentio nulla facta sit, post proclivius lacunam suspicitur Roersch. 5 spondeo H et st. ante quod excidisse quorum arbitratur H (inseritur Stangl); idoque quod Bake. 6 constect...fieri Ernesti: constare...fieri cod. (mo). alteram...alteram...neutram: altero...altero...neutro coni. Roersch. 8 et seclus. Manutius (H), ei Jahn (v2). 10 haud longe Bake.

Ephorus, in his treatise περὶ λέξεως, cf. 172. levis, λέως, γλαφρὸς. disciplina sc. Isocratis, 172. sequitur, 4; Quint. ix 4 § 87 licet paeana sequatur Ephorus, inventum a Thrasymacho, probatum ab Aristotele, dactylumque, ut temperatos brevibus ac longis; fugiat spondeum et [al. molossum (---)] et trochaem (~~), alterius tarditate, alterius celeritate damnata.

trochaem, the foot consisting of three short syllables commonly called the tribrach. Cicero gives to what is generally called the trochee (~), the name of choreum, 193, 217; and in this he is followed by Quint. ix 4 § 80 'huic (sc. iambo) contrarium e longo et brevi choreum, non, ut ali, trochaem, nominemus'. ib. 82 'tres breves trochaum, quem tribrychan dicy volunt, qui choreo trochaei nomen imponunt'.

paean, Aristotele's παιαν. The form paeon is used in de Or. iii 183, and by the grammarians. It consists of three short syllables combined with one long, the latter being placed generally either before or after the three short syllables, but not necessarily confined to that position. quod habeat...constet. The subj. because Cic. is repeating the opinions of Ephorus, with which (as appears below) he does not himself agree (Roby § 1744).

nimis incitatum, referring to the latter of the two kinds of rhythms, that of the tribrach; nimis tardam, to the former, that of the spondeo. temperatam, 21, 70, 197.

§ 192. priores, those mentioned before Ephorus, possibly before him in point of time, who preferred the iambic rhythm. They are further referred to below as neglecting the paean.

et qui. We have to wait for the second part of the sentence till § 194 Ephorus vero, with a long parenthesis intervening. This anacolouthon is of a kind very common in Cic. See Madvig, de Fin. Excursus i.

Aristotell, Rhet. iii § 4 των δε μυθισκων ο μεν ηρως σεμνος και λεκτικης αρχαιως de[m]eo[ν]ος, δε η λαμβος αυτη ἐστιν ἡ λέξις ἡ τῶν πολλῶν; διο μάλιστα παντῶν τῶν μέτρων ἡμαθεῖα φθεγγονται λέγοντες. δει δε σεμνότητα γενθαι και ἐκτασει. δε τροχαιον κορακιοντερον δηλοι δε τὰ τετράμετρα· οτα γαρ τραχεος α ομουμα τὰ τετράμετρα. λειτυεται δε παιαν, ψε χρυσωτο μεν ἀπο Θρασυμαχου αρξαμενοι, ουκ ενεχων δε λεγων τις ἡμ. εστι δε τριτος ο παιαν και εχθεμους των ειρημενων· τρια γαρ προς δου εστιν, ἐκεινω δε ο μεν (sc. ηρως) εν προς εν, δε (sc. λαμβος) διο προς εν· εχεται δε των λογων τουτων ο ημωλος. ουτοι δε εστιν ο παιαν· οι μες ουν άλλοι δι τα ειρημενα αφεται και διστε μετρικου· δε ται παιαν γηστεος· απο μονον γαρ ουκ εστι μετρον των ρηθετων ρυθμων, ουτε μαλιστα λαθαινε (see Cope's Commentary and Intro. p. 387—391).

soluta oratio, 42, 64, 77, 174, 183.
autem nimis e volgari esse sermone; ita neque humilem et ab-
iectam orationem nec nimis altam et exaggeratam probat, plenam
tamen eam volt esse gravitatis, ut eos qui audiente ad maiores
admirationem possit traducere; trochaem autem, qui est eodem
spatio quo choreus, cordacem appellat, quia contractio et brevi-
tas dignitatem non habeat; ita paena probat eoque ait uti omnis,
sed ipsos non sentire, cum utantur; esse autem tertium ac
medium inter illos, et ita factos eos pedes esse, ut in eis sin-
gulis modus insit aut esquiple aut duplex aut par: itaque illi,
de quibus ante dixi, tantum modo commoditatis habuerunt ratio-

e Gum, nullam dignitatis; iambus enim et dactylus in versum
cadunt maxime, itaque ut versum fugimus in oratione, sic hi sunt
evitandi continuati pedes; alii enim quiddam est oratio nec
quiquam inimicius quam illa versibus; paean autem minime est
aptus ad versum; quo libentius eum recepit oratio. Ephorus aut
vero ne spondeum quidem, quem fugit, intellegit esse aequalem
dactylo, quem probat; syllabis enim metiendos pedes, non inter-
vallis existimat; quod idem facit in trochaeo, qui temporibus et

1 volgari K: vi- cet. et abiectam Laminus: nec abiectam cod. 3 volt K:
vult cet. audient: audient F; audiant volebat Ern. 7 omnis KH: -is cet.
8 et ita Sauppe in Jahnii ed. (JPHSt): sed ita cum codd. MQ; et K. eos om.
Stangl. in eis codd.: eis om. Ern. (Sch. 0M); numeris Stangl. 12 hi FOP, ii P
14 inimicicius O. 15 recipit O. 16 fugit cod. Laur. 50, 31 : fecit FPO

ita—probat, a passing comment on the words that Cic. is translating.

audient; Acad. ii 60. ad maiores admirationem...traducere, a paraphrase

§ 193. trochaem, a mistaken rendering of Aristotle's τροχαῖος which corre-
sponds to Cicero's chorei (→). Quint. ix 4 § 88 'licet...herous qui est idem dactylus,
Aristotelian amplior, ialbus humanior vi-
deutur, trochaem ut nimis currentem damaet eique cordacis nomen imponat'.
cordacem. The indecent comic dance called the κόρδαξ (Ar. Nub. 540, Theop.
char. 6, περὶ ἀπόνοιας) was accompanied by verses in the trochaic tetrameter; and
all that is implied by Aristotle's epithet κορδακικήτερος is the lightness, the want of
gravity and dignity, and the dancing tripping measure, subsequently expressed
by τροχερός (Cope ad 1.). Cicero's render-
ning would have been accurate had Ar.
written κόρδαξα, a term which could not
possibly have been applied to the τροχαῖος.

dignitatem non habet. Dion. Hal.
de comp. verb. 17 calls the τροχαῖος (→), to which Ar. refers, μαλακώτερος καὶ

 Chavez {C}ICERONIS {L}TVI {192—

ýgενερότερος as compared with the iambus; and the tribrach (which Cic. has in mind)
ταπεινὸς τε καὶ ἄσεμος καὶ ἄγενης. The clause qui—habeat is a comment on the
original and not a strict translation.

non sentire, cum utantur ('were uncon-
scious all the while that they were using it'), an inaccurate rendering of οὐκ
ἐξώκ δὲ λέγειν τίς ἄν ('could not tell what
it was, did not know how to define it').

medium, the ratio of 3:2 (that of the
two parts of the paean) being the mean
between the ratios of 2:1 (that of the
iambus) and 1:1 (that of the dactyl).

eos...in eis. See Reid on Acad. ii 27

eae...ea.

modus, here applied to the ratio be-
tween the two parts of the foot.

ante dixi, 191 ini.

§ 194. in versum cadunt, Ar. μετρικ.
ut...sic, 'just as...so' (Roby § 1707);

versum fugimus, 172.

paean autem—oratio, Cic. here re-
sumes his paraphrase of the passage of
Ar. after the intervening remarks itaque
illi—versibus.

temporibus et intervallis, 'in quantity
intervallis est par iambo, sed eo vitiosus in oratione, si ponatur extremus, quod verba melius in syllabas longiores cadunt. atque haec, quae sunt apud Aristotelem, eadem a Theophrasto Theodecteque de paene dicuntur. ego autem sentio omnis in oratione esse quasi permixtos et confusos pedes; nec enim effugere posseus animadversionem, si semper eidem uteremur, quia nec numerosa esse, ut poëma, neque extra numerum, ut sermo volgi, esse debet oratio: alterum nimis est vincitum, ut de industria factum appareat, alterum nimis dissolutum, ut pervagatum ac volgare videatur; ut ab altero non deletere, alterum oderis:

1 vitiosus Manutiis, vitiosius FPO.
2 Aristotelem H.
3 saene F.
4 omnis KH es cet.
5 sentio codd. (MOYH st): censeo fortasse recte Bake (KP), cf. 197.
6 esse del. o1, secl. m.
7 poema FOP, ta superasc. P.
8 esse vulg. (OMY1 st): et FPO (OmbK).
9 vincitum F; inunctum PO (quod codicem Laudensem habuisse censet Stang). 10 volgare k.

and metrical duration', 181. eo...quod, Madv. § 256 obs. 3.

mellius—cadunt. Ar. Rhet. iii 8 § 6 (of the form of poëam which has the long syllable last, being better for the end of the sentence than that which has the long syllable first), παρά λογος, καὶ διὸ τῇ ἀρχῇ ἐνίσχυσε, καὶ δὲ τῷ, τῶτο δὲ εἶστι, εἰς ἀρχῇ ἀρχήμεθα καὶ εἰς μακρὰς ἐν δεύσει καὶ ἀπολύγωναι εν μεγάλη τινι καταλείπει τὸν ἀκοῦστον.

Theophrasto, probably in the context of the passage alluded to in Demetrius u. s. 41 (quoted on § 218).

§ 195. The editors vary between sentio and censeo; the latter is perhaps preferable as a definite expression of a personal opinion and as corresponding in meaning to the phrases we have already had respecting the opinions of others, § 191 putent, 192 Aristoteli videtur. If our MSS were copied by dictation (a point which Madvig, however, denies, Adv. i 41) at a time when the hard sound of C and T had become corrupted into that of S and SH, it would be almost impossible to distinguish between the sound of 'sensio' and 'censeo'. Cf. 197. The interchange of the two forms is very common, cf. Acad. ii. 134 and i 23.—censeo = 'I give it as my opinion'; sentio, 'I hold it as my opinion'.

omnis, as contrasted with the separate rhythms preferred by other authorities.

nee numerosa—oratio. Ar. Rhet. iii 8 §§ 1—3, τὸ δὲ σχῆμα τῇ λέξεις δεῖ μητί ὕμετρον εἶναι, μητί ἀρρυμον τὸ μὲν γὰρ ἀνθίμον (πεπλάθαι γὰρ δοξὲι) καὶ άμα καὶ ἐξιστήσῃ, προσφέρῃ γὰρ ποιεὶ τῷ ὁμοίῳ, ποτὲ πάλιν ἤξει...τὸ δὲ ἀρρυμον ἀπέραντον δὲ δὲ πεπλάθαι μὲν, μὴ μέτρον δὲ ἀνθίμον καὶ ἀνθρωπον τὸ ἀπειρον. περαιώτητα δὲ ἀρρυμον τάντα τὸ τοῖς σχήμασις τῇ λέξεις ἀρμόδιο δυνάμεν ἐστιν, οὐ καὶ τὰ μέτρα τιμᾶ. διὸ μῦθων δὲ ἐχεῖν τῶν λόγων, μετρὸν δὲ μὴ ποίησα γὰρ ἐστιν. μῦθων δὲ μὴ ἀκριβῶς τὸ τοῦ δὲ ἐστιν, ἐὰν μέγαρ τοῦ 5. Dion. Hal. de comp. verb. 25 p. 196, οὐ δύναται ὡς λέξεις ὁμοίως γενεσθαι τῇ ἐμέτρῳ καὶ ἐμμελείς, ἐὰν μὴ περίθησι μέτρα καὶ μῦθῳς τίνας ἐγκαθαμεμεμεμένους ἀδήλους. οὐ μέντοι προσφέρῃ γ' ἐμέτρῳ οὐδ' ἐρρυμον αὐτὶν εἶναι δοξεῖν...ἀλλ' ἐρρυμον αὐτὴν ἀπόρχη καὶ ἐμέτρῳ φαίνεσθαι μόνω. Quint. ix 4 § 56 'Cicerone...testatur frequenter se quod numerosum sit quaeere; ut magis non ἀρρυμον quo esset inscitum atque agrestes, quam ἐρρυμον, quod poetici est, esse compositionem velit'.

extra numerum, ἀρρυμον, Parad. 26 'histrio si paulum se movit extra numerum...exhibitatur, exploditur'.

vincitum, de industria, de Or. iii 193 opera dedita, supra 164, 166, pervagatum combined with communi, de Or. 165, and with cotidians iii 188.

ab altero, the nimis dissolutum, which gives no pleasure; alterum, the nimis vincitum, which falls upon one. The use of ab with the abl. of the agent, which is sufficiently common after dexter (div. in Caec. 44, de Fin. i 14, de Rep. iii 42) here implies the personification of the style, or
196 sit igitur ut supra dixi, permixta et temperata numeris nec dissoluta nec tota numerosa, paeane maxime, quoniam optimus auctor ita censebatur, sed reliquis etiam numeris, quos ille praeterit, temperata.

Quos autem numeros cum quibus tamquam purpuram miri- LVIII ceri oporteat, nunc dicendum est atque etiam quibus orationis generibus sint quique accommodatissimi. iamsbus enim frequentissimus est in eis, quae demisso atque humili sermone dicuntur;

197 paean autem in amplioribus, in utroque dactylos; itaque in varia et perpetua oratione hi sunt inter se miscendi et temperandi:

a transference to the speech of that which is properly applicable to the speaker (Roby § 1231).

§ 196. sit, 168; supra dixi. this refers not merely to the immediately previous section 195 'neque numerosa esse, &c.', but mainly to 187 ad fin. In the § last quoted we also have the words 'quibus (intervalis) implicata atque permixta'. This, so far as it goes, is in favour of retaining the words permixta et temperata numeris which are excluded by several editors. At the close of this part of the discussion, Cic. naturally sums up the purport of the previous context in a positive form, which his natural redundance of style leads him also to express in the corresponding negative—nee tota numerosa corresponding to permixta numeris, and dissoluta to temperata numeris. The intervention of the negative clauses makes it necessary to repeat temperata at the close of the sentence (Fiderit§ p. 200).

optimus auctor, Aristotle, supra 192.

tamquam purpuram. As different varieties of purple are mixed by the dye in order to produce the precise tint required; so must the different rhythms be blended together by the orator, to impart to his speech the appropriate rhythm. A passing hint is sufficient to suggest the details of the comparison to those of the original readers of this treatise who were familiar with the processes of dyeing. Purple dye was produced by the colouring matter obtained from two kinds of shell-fish, the pelagia (which was also called purpur) and the bucimum, the former sup-plying a black or dark-red dye, which was sometimes used by itself; the latter a brighter dye which was only used in combination with the former. Plin. N. H. ix 36 § 130 'concharum ad purpuras et conchylia—eodem enim est materia, sed distat temperamento—dono sunt genera: bucimum minor concha ad similitudinem eius qua bucini sonus editur, unde causa nominis, rotunditatis oris in margine incisa (probably the buccinimum lapillus). alterum purpura vocatur cuniculato procurante rostro et cuniculi latere intorsus tubulato, qua prosertatur lingua. praeitera clavatum est ad turbinem usque aculeis in orbe septenis fere qui non sunt bucino, sed utrisque orbes totidem quot habebant annos (murex brandaris or tribulus). Ib. § 134 (of the purpura) 'rubens color nigrum e deterior...' 'bucinum per se damnatur, quoniam fucum remittit. pelagia adnotum adligatur nimiaque eius nigrigiae dat austeritatem illam nitoremque qui quaeitur cocci; ita permixitis viribus alterius altero excitatur aut ad-stringitur'.

quibus...quique, 15.

§ 197. varia, where the sermo is at one time demissus atque humilis; at another, amplior; at another, intermediate.

perpetua, continuous and unbroken. The epithet strikes one as not entirely appropriate in combination with varia. Possibly the combination of the epithets implies that the speech is not merely to be varied in its several parts taken separately e.g. the exordium, narratio, probatio, refutatio and epilogus, each of these
sic minime animadvertis tur delectationis aucupium et quadrandae orationis industria; quae latebit eo magis, si et verborum et sententiarum ponderibus utemur; nam qui audiant haec duo animadvertis tur et iucunda sibi censent, verba dico et sententias, eaque dum animis attentis admirantes excipiunt, fugit eos et praetervolat numerus; qui tamen si abesset, illa ipsa minus delectarent. nec vero is cursus est numerorum—orationis dico, nam est longe aliter in versibus,—nihil ut fiat extra modum; nam id quidem esset poëma; sed omnis nec claudicans nec quasi fluctuans sed aequaliter constanterque ingrediens numerosa habet oratio; atque id in dicendo numerosum putatur, non quod totum constat e numeris, sed quod ad numeros proxime accedit; quo etiam difficilior est oratiorne uti quam versibus, quod in illis certa quaedam et definita lex est, quam sequi sit necesse; in dicendo autem nihil est propostum, nisi ut ne immoderata aut

x i § 130 (of Seneca) 'si rerum pondera minutissimis sententiis non fregisset'.

iucunda, 'interesting', because important; ἦδο (Ar. Poet. 24 § 17, Rhet. iii 2 § 3).

§ 198. nihil ut. For the order, cf. vix ut (Madv. § 465 b Obs.).

extra modum, 195, de Or. iii 41; Hor. Ep. i 18, 59 'quamvis nil extra numerum fecisse modumque curas'. For modus, cf. 183, 263.

claudicans, 'halting'. quasi fluctuans, 'spasmodic'. aequaliter—‘advancing steadily and uniformly’. ad numeros accedit, 219 similis numerorum.

difficilis. It has often been remarked, of other languages than Latin, that good prose is more difficult to write than good verse. In verse, as Cicero himself remarks, the strictness and precision of the rules which limit the composer, are a help rather than a hindrance, and tend to give a condensation and concentration of style which is harder to attain in prose.

immoderata, ‘straggling’; 178 immo- deratus excurrentia, opp. to that which is moderatone absolutum (182).
angusta aut dissoluta aut fluens sit oratio. itaque non sunt in ea tamquam tibicini percussionum modi, sed universa comprehensio et species orationis clausa et terminata est, quod voluptate aurium indicatur.

Sole autem quaeri totone in ambitu verborum numeri tenen- LIX di sint an in primis partibus atque in extremis: plerique enim censent cadere tantum numero oportere terminarie sententiam. est autem, ut id maxime decaet, non ut solum; ponendus est enim ille ambitus, non abiciendus. qua re cum aures extremum semper exspectant in eoque acquisciant, id vacare numero non oportet, sed ad hunc exitum iam a principio ferri debet.

1 angusta O. aut fluens cum codd. workflow: et fl. k, ac fl. h. 2 tibicini fpo
(MKH), tibicinii oppi: tibicinis cod. Laur. 50, 31. 3 ut solum Bake (coll. § 49) et van Giech, spec. philol. p. 39; id solum cum codd. mo. ponendus: fota poni lendenius Reid, coll. 185: in numero expolitio. 40 adq. h. 11 tam malebat Ern., scriptis h, cf. § 201 v. 2: tam F1b O1, tam P3, tamen M et in marg. O3 al. (MOK) workflow.

angusta, 'cramped'; dissoluta, 'too lax', 'unlimited by law', fluens, 'monotonously smooth', without melodious cadence, neither rising nor falling, but merely keeping on a dead level, 220 dissipata et inculta et fluens, de Or. iii 190 nec sunt haec rhythmicorum aut musicorum acerrima norma dirigenda: efficiendum est illud modo nobis, ne fluent oratio, ne vagetur, ne insistat interius, ne excurrat longius; ut membris distinguatur, ut conversiones habeat absolutas'. The context, however, of the above passages seems (as suggested by Mr Nixon) to point to the meaning 'unsteady, irregu- lar', cf. fluviatus. Dr Reid understands fluens as 'chaotic', in much the same sense as fluxus.

For another meaning of fluens cf. 66. For its use in a good sense, cf. Plin. Ep. v 17 § 2 'elixi fluentes', cf. de Or. ii 159 fisum ac profluens, ib. 64 'fusum atque tractus et cum lenitate quadam aequabili profluens', and Tac. Dial. 2.

tamquam tibicini—modi, 'no beats to mark the time as in music', lit. 'like those of fluteplaying', de Nat. Deor. ii 22 'tibicini quaedam scientia'; de Or. i 254 'ardiores tibicinis modos et cantus remissiores', Liv. vii 22 tibicinis modos saltatur, per quantum de Or. iii 182 'sunt insignes percussiones eorum numerorum et minuti pedes', Quint. ix 4 § 73 'tritemus sex pedes, tres percussiones habet'. To mark the time during the performance of a play, the tibicen wore under the foot a mechanical contrivance which made a sound when pressed; this was called a κρουντέσιων or scabellum. A terracotta in the British Museum shows a figure by the side of a wine-vat, playing on the double tibia and beating time with such an instrument (Rich. dict. ant. p. 577).

universa comprehensio, 'the period in all its completeness', 149, Quint. ix 4 § 115 'neque vero tam sint intuendi pedes quam universa comprehensio'. species orationis, 'the style in its outward form', clausa, 229, cf. conclusion (20), also clau- dere versus in Ciris 19 and Persius 1 93; Hor. Sat. ii 1, 28 'pedibus claudere verba'.

terminata, 20. voluptate aurium 159; 162, 203, 208, 237; Quint. ix 4 § 110 'optime de illa (sc. compositione) iudicant aures...ideoque docti rationem componen- di intellegunt, etiam indicii volupatatem'. §§ 199—202. Should the use of rhyth- mical forms be extended over the whole of the period or be limited to its beginning and ending alone?

plerique—sententiam, an expansion of the immediately preceding words: in extre- mism. cadere of the closing cadence of the period as in 168, 215, Brut. 34 'quae cum aptis constricta verbis est, cadit ple- rumque numerose'. terminari, 20.
est ut, 'it is true that', or 'it may be that'; p. Sest. 97 'est igitur ut ei sint (op- timates)', cf. Zumpt § 733, Madvig § 373; Roby § 1700. For another sense of est ut (because) =est cur, cf. p. Cael. 14 'magis est ut ipse molestie ferat...quam ut'... (Zumpt § 502).

ponendus, 'carefully put in its proper place', contrasted with abiciendus, 'thrown down, dropped, at random'. Piderit under- stands ponendus 'brought to a close'.

ferri, 67, 97, 128, 218. ipsa, sua sponte. consistat, cf. insistere in §§ 208, 212, 228.
verborum illa comprehensio et tota a capite ita fluere, ut ad extremum veniens ipsa consistat. id autem bona disciplina exer-
citatis, qui et multa scripsierint et, quaecumque etiam sine scripto
dicent, similia scriptorum effecerint, non erit difficilimum. ante
5 enim circumscribitur mente sententia confestimque verba con-
currunt, quae mens eadem, qua nihil est celerius, statim dimittit,
ut suo quodque loco respondeant; quorum discriptus ordo alias
alia terminacione concluditur. atque omnia illa et prima et media
verba spectare debent ad ultimum: interdum enim cursus est in
10 oratione incitator, interdum moderata ingressio, ut iam a princ-
pio videndum sit quem ad modum velis venire ad extremum.

Nec in numeris magis quam in reliquis ornamentis orationis,
eadem cum faciamus quae poëtae, effugimus tamen in oratione
poëmatis similitudinem; est enim in utroque et materia et
15 tractatio: materia in verbis, tractatio in collocatione verborum.
LX ternae autem sunt utriusque partes: verborum, tralatum, novum,

4 dicent Jahn (kap): dicent codd. 7 aut suo quodque loco respondeat aut suo
quiuidque loco respondeat scribendum esse iudicat Reid. respondeat cum codd. edd.
discriptus Hst quod probat Reid; idem in FPO scriptum esse affirmat Stangl; cf. § 38
dimensa. 13 faciamus...efugimus cum codd. MOPHS: faciamus...efugimus Bake
coll. § 227 (k). 14 sua est Bake (k).
15 coul. KH.

§ 200. multa scripsierint. Cf. note
on stiulus exercitatus (150) and Quint. x 3
§ 2 ‘scribendum quam diligentissime et
quam plurimum’.

dicent, 49 obstatib.
similia scriptorium, de Or. i 152 ‘et
qui a scribendi consuetudine ad dicendum
venit, hanc adiert facultatem, ut, etiam
subito si dicat, tamen illa, quae dicantur,
similia scriptorum esse videantur’; Quint.
ix 4 § 114 ‘satis in hoc nos componeet
multa scribendi exercitatio, ut ex tempore
etiam similia fundamus’.
circumscribitur, ‘the outline of the
sentence is no sooner drawn in the mind
than’...The rest of the sentence includes
a series of metaphorical terms taken from
the mustering of troops. concurrunt,
‘begin to muster’; the metaphor is less
strongly marked in the parallel passage in
de Or. iii 151 ‘omenes...loci...ostendunt
se et occurrunt; omnes sententiae
verbaque omnia...sub acumen stilli subeunt
et succedant necesse est’. dimittit, ‘dis-
tributes, sends in different directions’,
a metaphor corresponding to the primary
use of dimittere equites (Caes. B. C. i 80
§ 3), and not with that of the more
technical military term dimittere exercitum
(ib. 2 § 6). respondeant; the several words
are described as falling into their proper
ranks, as it were, to answer a roll-call;
de Or. iii 191 (numeri) ‘ipsi occurrent
orationi, ipsi, inquam, se offerent et re-
spondebant non vocati’, Liv. vii 4 ‘cives
qui ad nomina non respondissent’. dis-
scriptus ordo; the words when ‘drawn
up in proper order’, ‘duly marshalled into
their separate ranks’, de Or. ii 143 ‘mate-
riem orationis...omnibus locis discrip-
tum, instructam ornatamque’, ib. 58; Liv.
i 42 ‘classes centuriasque et hunc ordinem
ex censu descripsit (an discrisit?)’; de Sen.
59 ‘ego ista sum omnia dimensus,
mei sunt ordinis, mea discrisio’ (cf. Reid
ib. § 5 and Acad. i 17). concluditur 20.

§ 201. cursus incitator, 67, 224;
‘In oratory (as in the field), you have
sometimes a quick march, sometimes a
steadier advance (moderata ingressio)’.

e...magis quam, Madv. § 305 Obs.
2. ‘Just as much as in the rhythms, so also
in the other embellishments of prose’...
in utroque, in the numeri and in the
ornamenta. materia, ‘the rough mate-
rial’.

tralatum novum priscum, de Or. iii
152 ‘trea sunt in verbo simplici, quae
orator adiert ad illustrandum atque or-
nandam orationem: aut inusitatum ver-
bum aut novatum aut translatum’ (cf.
80).
priscum, nam de propriis nihil hoc loco dicitur; collocationis autem eae, quas diximus, compositio, concinnitas, numerus. sed in utroque frequentiores sunt et liberiores poëtarum, quam et transfe-runt verba cum crebris tum etiam audacius et priscis libentius utuntur et liberius novis; quod idem fit in numeris, in quibus quasi necessitati parere coguntur; sed tamen haec nec nimis esse diversa neque nullo modo coniuncta intellegi licet: ita fit ut non item in oratione ut in versu numerus exstet, idque, quod numerorum in oratione dicitur, non semper numero fiat, sed non numquam aut concinnitate aut constructione verborum. ita si numerus orationis quaeritur qui sit, omnis est, sed alius alio melior atque aptior; si locus, in omni parte verborum; si unde

dieximus 149, 164 ff. § 203. sed, resumptive as in 74, transfe-runt creribus, 81. Quint. viii 6 § 17 (after writing of metaphor) 'in illo plurimum erroris, quod ea quae poetis...permissa sunt, convenire quidam etiam prosae putent'. priscis libentius, de Or. iii 153 'insitata sunt prisca fere...quae sunt poetarum licentia libriora quam nostrae'. liberius novis, 68 (in poetry) 'licentiam...maiorum...faciendorum iungendorumque verborum'. necessitati, 198 (of the law of verse) 'quam sequi sit necesse'.

cac nimmis diversa neque nullo modo coniuncta. 7 It is obvious that (in prose and poetry) these matters (of rhythm) are neither excessively different nor again in no way connected; i.e. In respect of rhythm, prose and poetry are different, but not very different; on the contrary, they are in some degree closely connected with one another. The above seems the best emendation of the unsatisfactory manuscript reading neque nullo modo coniuncta.

Another suggestion which is worth mentioning is that of Moritz Seyffert, in the Zeitschrift für das Gymnasialwesen, 1861 xv p. 71, neque nullo modo non iuncta, (to which we should perhaps prefer, on rhythmical grounds, non coniuncta). The sense in this case would resemble that of Ovid's description:

facies non omnibus una, Nec diversa tamen,—quaelum decet esse sororum' (Met. ii 13). 'The rhythm of prose is not essentially (or utterly) different from the rhythm of verse, but at the same time not absolutely identical', since the rhythm of prose is frequently brought about, not by metrical feet, but by symmetry of clauses and euphonious arrangement of words. Cf. 201 'eadem cum faciamus quae poetae'. Almost identical with this is the conjecture of Schütz, neque nullo modo non coniuncta. In Piderit's first ed. the text has 'neque utto modo non coniuncta' (Es ist klar, dass diese Punkte nicht allzuweit auseinandergehen, sondern irgendwie zusammengelassen); this is there quoted as an emendation by Seyffert, but it will be observed that such is not the case, as what Seyffert proposes is nullo.

fit ut...idque fiat. So in Lucr. vi 727 'fit uti fiat'; 729 'fit uti fiat'. Livy is not adverse to ut fierent factum est and the like (Munro on Lucr. vi 416). non item...ut, Leg. Agr. ii 44 'cur non item ut tum...petierunt?'; item ut II Verr. i 117, ii 134, iv 21, v 53, Cluent. 43. exstet, obtrude itself, de Or. i 72 'ap- paret atque existet, utrum sinus earum rudes an didicerimus'.

concinnitate, 149. constructione, 181 compositione. § 203. Here follows a summary of the answers given in the previous §§ to the enquiries started in §§ 179 ff.

omnia, 195 init. in omni parte verbo-
ortus sit, ex aurium voluptate; si componendorum ratio, dicetur alio loco, quia pertinet ad usum, quae pars quarta et extrema nobis in dividendo fuit; si ad quam rem adhibeatur, ad delectationem; si quando, semper; si quo loco, in tota continuatione verborum; si quae res efficient voluptatem, eadem quae in versibus, quorum modum notat ars, sed aures ipsae tacito eum sensu sine arte definiunt.

Satis multa de natura sequitur usus, de quo est adcuratius disputandum; in quo quasemitum est in totone circuitu illo orationis, quem Graeci ἐριοδοῦ, nos tum ambitum, tum circuitum,

rum, i.e. at the beginning, middle and end of the several words; the answer to ubi sit positus in § 179. unde, 179 natus ex quo. componendorum (nomeronum) ratio, 179 ‘qua ratione componatur’; alio loco, esp. in §§ 210 ff. and 231 med., fuit 174. ad quam rem &c., 179.

quo loco ‘in what part of the sentence’, as contrasted with ‘what part of the word’ already referred to in si locus. in tota, 190 ‘toto in ambitu verborum’; continuatione, 204.

modum, ‘the exact measure (198), which comes under the cognisance of artistic theory (177-8); though, even without that theory, the ears themselves clearly mark its limits by an unconscious intuition’. tacito...sensum, de Or. iii 195 ‘omnes tacito quodam sensum sine uilla arte aut ratione...diuident’. It is only because the aures are here personified that we can ascribe to them a ‘tacitus sensus’.

§§ 204—236. On the rights employment and the utility of rhythm.

§ 204. quasemitum est, by the rhetoricians. Cicero enumerates the various enquires started by them, without replying to each in detail, as he has partially done so already.

ἐριοδοῦ, defined by Ar. Rhet. iii 9 as λέξιν ἔχουσαν ἀρχήν καὶ τελειτήν αὐτῆν καθ’ αὐτῆς, καὶ μέγεθος εὐνύποτον. This definition is highly commended by Demetrius π. ἐρμηνείας § 11 (iii 262 Sp) who adds: εὖθες γὰρ ὁ τίν’ ἐριοδος λέγων ἐσμφαίρει, ὅτι ἕρκαι ποθὲν καὶ ἀποτελεύηται ποικαί εἰς τί τέλος, ὥσπερ οἱ δρομεῖς ἀφέθητεν καὶ γὰρ ἑκείνων συνεκφαίρεται τῇ ἀρχῇ τοῦ δρόμων τὸ τέλος ἐνθὲν καὶ περίοδος ὠνομάζεται ἀπεκ- καθέσατο ταῖς ὡδίες ταῖς κυκλωδείαις καὶ περιοδευμένας. It implies a ‘definite self-containing completeness’, it is a ὁχύρα αὐτοτέλεις (Hermog in Spengel’s Rh. Gr. ii 240). It also implies comprehensive, as appears from Cicero’s renderings circumscriptio and comprehensio. ‘Among Sentences’, says Harris in his Philosophical Inquiries, ‘none (are) so striking, none so pleasing as the Period. The reason is that, while other Sentences are indefinite, and (like a Geometrical Right-line) may be produced indefinitely, the Period (like a circular line) is always circumscriptible, returns, and terminates at a given point’ (Part ii, ch. iv, vol. 4, 106, ed. 1802). In Campbell’s Philosophy of Rhet. iii 3 § 3, vol. 2, 326, ed. 1816) a period is defined as ‘a complex sentence, wherein the meaning remains suspended, till the whole is finished’, a definition corrected by Whately (Rhet. iii 2 § 12), so as to refer to any sentence, simple or complex (Cope’s Intro. p. 309 f).

ambitus, 207, 212, 221, 222; de Or. iii 186, Brut. 162; circuitus, 78, de Or. iii 191; these two renderings are the most literal equivalents of ἐριοδος; cf. de Or. iii 198 ‘circuitum et quasi orbem verbum’, inf. 234 orbem orationis. In illustrating this subject Cic. elsewhere writes of orationis conversiones (de Or. iii 186). In Quint. ix 4 §§ 22 we have as renderings of ἐριοδος ‘ambitus vel circumdactus (cf. circumcunctio ib. 118 and xi 3 § 39) vel continuativo vel conclusio’, and in § 124 of the same chapter he refers to the present passage, defining a simplicius periodus as one in which ‘sensus unus longiori ambitu circumdactus’, cf. ib. § 60 ‘oratio longiores habet saepe circuitus’; but he generally uses circuitus in the sense of periphrasis or circumlocution; ib. § 115 uni-
tum comprehensionem aut continuationem aut circumscriptionem dicimus, an in principiis solum an in extremis an in utraque parte numeros tenendus sit; deinde cum aliud videatur esse numerus, aliud numerosum, quid intersit; tum autem in omnibusne numeris aequaliter particulas debeat incidere an facere, alias breviores, alias longiores, idque quando aut cur, quibusque partibus; pluribusne an singulis, imparibus an aequalibus; et quando aut his aut illis sit utendum; quaque inter se aptissime collocentur et quo modo, an omnino nulla sit in eo genere distinctio; quodque ad rem maxime pertinet, quae ratione numerosa 10 fiat oratio. explicandum etiam est unde orta sit forma verborum, dicendumque quantos circuitus facere debeat deque eorum particularis et tamquam incisionibus disserendum est, quaerendumque utrum una species et longitudo sit earum anne plures et, si plures, quo loco aut quando quoque genere uti oporteat. postremo totius 15 generis utilitas explicanda est, quae quidem patet latius; non ad unam enim rem aliquam, sed ad pluris adcommodatur.

207 Ac licet non ad singula respondentem de universo genere sic dicere, ut etiam singulis satis responsum esse videatur. remotis igitur reliquis generibus unum selegimus hoc, quod in causis 20 foroque versatur, de quo diceremus. ergo in aliis, id est, in historia et in eo, quod appellamus ἐπιδελκτικῶν, placet omnia

6 brevioris...longioris F. cur; quibusque partibus, H. 8 his Lambinus in margine et Wesenberg in or. p. Sest. p. 9 (KJI): istis FPO (MOHSI).
18 singula Bake (KJPHI): singulas res FPO (MO).

versa comprehensio, § 121 'comprehensiones quae efficiuntur ex pedibus', he uses compr. several times for 'definition'. Thus it will be seen that not one of Cicero's tentative and approximate renderings of περιοδος is definitely adopted by Quintilian. He prefers to naturalise the word periodus, and this word he uses in at least eleven passages (vi. 3 § 14, ix 3 § 43, 4 §§ 14, 124, 125, 127, 128, xi 1 § 49, 3 §§ 39, 53, 90).

comprehensal 140, 208, 221, 222, 223, Brut. 162 continuatio 203, 208, de Or. i 261 iii 171, circumscriptio 30, 220, 208, 221.

§ 205. particulas incidere, 226. quibus partibus, 'in which portions of the period'. his, singulis...aequalibus; illis, pluribus...imparibus.

§ 206. forma verborum, the symmetrical form or concinnitas (220) of words, elsewhere called the genus verborum (164); de Or. iii 171 (continuatio verborum) 'modum quendam formamque desiderat'.

quantos, see 222 init.

incisionibus, a tentative rendering of κόμωα, the incisa of 211.

§§ 207—320. On the rhythmical prose of the ἀφιεστός and its employment in forensic and deliberative oratory.

§ 207. esse videatur, 43.

remotis—diceremus, 37. in causis foroque, 69, causae refers to the forensic branch alone, while forum includes the deliberative.

historia, the rhetorical kind of history (like that of Theopompus), included in the epideictic branch in 37. omnia, emphatic.
dici Isocrateo Theopompeoque more illa circumscriptione ambituque, ut tamquam in orbe inclusa currat oratio, quoad insistat in singulis perfectis absolutisque sententiis. itaque posteaquam est nata haec vel circumscriptio vel comprehensio vel continuatio vel ambitus, si ita licet dicere, nemo, qui aliquo esset in numero, scripsit orationem generis eius, quod esset ad delectionem comparaturn remotumque a iudiciis forensique certamine, quin redigeret omnis fere in quadrum numerumque sententias. nam cum is est auditor, qui non vereatur ne compositae orationis insidiis sua fides attemptetur, gratiam quoque habet oratori voluptati LXII aurium servienti. genus autem hoc orationis neque totum adsumendum est ad causas forensis neque omnino repudiandum; si enim semper utare, cum satietatem adfert tum quale sit etiam ab imperitis agnoscit; detrahit praeterea actionis dolorem,


Theopompeo. Dion. Hal. ad Pomp. 9 quoted in note on § 151.

In orbe, 149. Dion. Hal. de Isocr. 2 perioδω τε καί κυκλο περιλαμβάνειν τά νομίματα πειράσαι μυθοειδεί πάνι καί οὐ πολύ ἀπέχοντι τοῦ ὁμοτυχία μέτρου, id. de comp. verb. 19 fin. ἐστὶ παρ' αὐτοῖς (Isocr. and his school) εἰς περιοδίου κύκλο, ὑμειῶθη εὐχαριστῶν θαῖς, ib. 22 τῇ αὐτῇ ἄρκμια, on the other hand, does not use προσθεικας ὀνομάτων ταῖς, ib. 85 procliivi currit oratio; venit ad extremum; haeret in salebra, Brut. 227 perfacile currentis oratio (Nägelsbach, Stil. § 129, 4).

Insistat, 'comes to a close', as in 212, 228, cf. consistat (199 fin.); and (in almost the same sense) 170, 'to come to a stand-still'. In singulis, 'with its several sentences all perfect and completely finished off'; 168, 178, de Or. iii 192 'in eis (sc. clausulis) maxime perfectio atque absolutio iudicatur'. § 208. circumscriptio—ambitus, 204. aliquo in numero, an apparently accidental use of numerus in the common meaning of 'rank', 'position', 'estimation', 'account', in the same sentence in which numerus occurs in the rhetorical sense of 'rhythm'. De Or. iii 33 'esse aliquo in numero nobis videmus', ib. 213 'sine actione summus orator esse in numero nullo potest', Brut. 117 (Tubero fuit) 'nullo in oratorum numero'; somtimes without in, ad Fam. i 10 'aliquo numero esse'; Phil. iii 16 'homo nullo numero'; cf. Brut. 175 'aliquem numerum obtinebat'. Ad delectionem comparatum, 'deliberately calculated to give pleasure'. Remotum—37 'quae absent a forensi contentione'. Quin redigeret, 'without reducing well nigh all his sentences to polished proportions and perfect rhythm'. In quadrum, 233, cf. 107, a metaphor from carpentry and building; so in the literal sense in Columella, viii 3, 7 'perticae dolantar in quadrum', and ib. xi 2, 13 'abies atque populus ad unguem quadrans' (the niceness of the finish being tested in carpentry, as in sculpture, by the nail, ib. 'materiem dolare ad unguem'). The verb is metaphorically used as an intransitive in de Or. iii 175 'eam (verborum) conniunctionem sicuti versus numerose cadere et quadrare et perfici volumus'. Qui—attemptetur, 'one who has no fear of his principles being tampered with, by the allurements of an artistic style'. Compositae, 233, 236. Insidias, 38. Voluptati aurium, 198 ad fin. (68 voluptati inserviunt).

§ 209. satietatem adfert, 215. Quale sit, 'its real nature, its merely artificial character, is detected even by the ordinary listener'. Agnoscit, 215. Detrahit—dolorum, 'impairs the pathos of the delivery', 130, de Or. iii 96 '(oratio) ut doloris habeat quantum opus sit'.
aufert humanum sensum auditoris, tollit funditus veritatem et fidem.

Sed quoniam adhibenda non nuncquam est, primum videntum est quo loco, deinde quam diu retinenda sit, tum quot modis commutanda. adhibenda est igitur numerosa oratio, si aut laudandum est aliquid ornatius, ut nos in accusationis secundo de Siciliae laude diximus, ut in senatu de consulatu meo, aut exponenda narratio, quae plus dignitatis desiderat quam doloris, ut in quarto accusationis de Hennensi Cerere, de Segestana

1 auditoris recte scripsisse videtur H (st), idem coniecerat Reid; hanc coniec-turam confirmat aliquatenus Theophrastus ap. Dion. Hal. de Lys. 14 τὸ πάθος τῇ λέξει περαιρέων ἠκολούθη γὰρ τὸν ἀκροατὴν, quae verba Ciceroni ante oculosuisse suspicior: actoris FO, auctoris PM; errorem eundem in codd. non nullis De Inv. i 20 'perfectos actorem (vel auctorem) benevolum' indicavit Stroebel. 3 nunquam mo. 7 meo FPO, quod nescio cur suspicetur H; nostro aliis apud Stangl. 8 desideret Ernesti (Stangl).

aufert—auditoris, 'robs the audience of their ordinary human feeling'. tollit—fitem, 'is utterly subversive of truth and reality'.

adhibenda, sc. either composita oratio, or (better) numerosa oratio, implied in hanc orationem above and actually expressed below.

quot modis commutanda, 'in how many ways we should modify (or vary) it', 212 'quot modis mutentur', 219 'tot commutationibus tamque variis si uetemur'. Quint. in 4 § 50 (rhythmii), 'quo modo coeperant, currunt usque ad metabolis, id est transitum in aliud genus rhythmii'. Dionys. Hal. de comp. 19 μεθυμοι τ' ἄλλοι καὶ χείματα πανταχ' καὶ τάσεις ϕωνῆς καί καλομαίνα προσωφιά διαφορον, κλέπτοναι τῇ ποικίλαι τῶν κόρων, und ib. (Isocr. and his school) περὶ τὰς μεταβολὰς καὶ τὴν ποικιλίαν οὐ πᾶντες ευθυ-χοῦναν. Jahn quotes Aristides Quintil. de mus. i p. 42 μεταβολῆ ἐστὶ ρυθμική μεθύμων ἀλλοιωσὶ ἡ ἀγωγὴς ἀγωγὴ ἐστὶ ρυθμική χρώμων τάχος ἡ βραδυτις.

§ 210. In what cases should a rhythmical style be used?

accusationis, II Verr. ii 3 'omnia nationum exterarum principes Ciceronis se ad amicitiam fidemque populi Romani applicuit; prima omnia, id quod ornamentum imperii est, provincia est appellata, prima docuit maiores nostros, quam praerum esset exteris gentibus imperare; sola fuit ea fide benevolentiaque erga populum Romanum, ut civitates eius insulae, quae semel in amicitiam nostram venissent, numquam postea deficerent, pleraeque autem, et maxime illustres, in amicitia perpetuo manerent'.

in senatu de consulatu. This is a lost speech of the year 61 B.C., referred to in Plut. Crass. 13 as the λόγος περὶ ὑστερείας, and dwelt upon with some elation in ad Att. i 14 § 4: 'ego autem ipsa, di boni! quomo duo eπερεπερασ-σην novò auditore Pompeio! sic unum mihi πέροδοι, si καυτα, si ἐνθυμησας, κατασκευα suppediaventur, illo tempore. quid multa? clamores. etenim haec erat ὑπόθεσις: de gravitate ordinis, de equestri concordia, de consensione Italiae, de intermortuis reliquis coniurationibus;... nosti iam in hac materia sonitus nostros'.

doloris, an elaborately rhythmical style is unsuited to pathetic narrative for the reason given above, 209 'detrahit—dolorem'.

de Hennensi Cerere, II Verr. iv 106—115, esp. 106 (arbitratrix Siculi) 'raptam esse Liberam, quam eandem Proserpinam vocant, ex Hennensium nemo'. Then follows in 107 a highly finished description of the legendary scene of the raptus Proserpinae: 'propter huius opinionis vetustatem, quod horum in eis locis vestigia ac prope incunabula reperti sunt deorum, mira qua tam tota Sicilia privatam ac publice religio est Cereris Hennensis'....In 109 he expresses his fear 'ne oratio mea aliena ab iudicio- rum ratione et a cotidiana dicendi consue-tudine esse videatur: hoc dico, hanc ipsam Cererem, antiquissimam, religio-sissimam, principem omnium sacrorum, quae apud omnis gentis nationesque fiunt, a C. Verre ex suis templis et sedibus esse sublatam', &c.

de Segestana Diana ib. §§ 72—79 fut apud Segestanos ex aere Dianae simulacrum, cum summa atque antiquissima
Diana, de Syracusarum sita diximus. saepe etiam in amplifica
da re concessu omnium funditur numerose et volubiliter
oratio. id nos fortasse non perfeclimus, conati quidem saepissime
sumus: quod plurimis locis perorationes nostri omnes voluisse nos
atque animo contendisse declarant. id autem tum valet, cum is,
qui audit, ab oratore iam obsessus est ac tenetur; non enim id
agit, ut insidietur et observet, sed iam favet processumque volt
dicendique vim admirans non anquirit quiq reprehendat.
Haec autem forma retinenda non diu est. non dico in perora
praeditum religione tum singulari opere
artificioque perfectum'.(74) 'colebatur a
civibus; ab omnibus advenis visebatur;
cum quae tor esse nihil mihi a illis est
demonstratum prius. erat admodum
amplum et excelsum signum cum stola;
verum tamen inerat in illa magnitudine
etatis atque habitus virginalis; sagittae
pendebant ab uermo; sinistra manu
retinebat arcum; dextra ardenti facem
praebefbat', &c.

de Syracusarum situ, ib. §§ 115—119
'unius etiam urbis omnium pulcherrimae
atque ornatissimae Syracusarum direptionem
commemorabo';{(117) 'urbem Syracusas maximum esse Graecarum,
pulcherrimam omnium saepie audistis. est,
judices, ita ut dicitur: nam et situ est
cum munito tum ex omni aditus, vel terra
vel mari, praecordia ad aspectum, et portus
habet prope in adeificatione ampliuxque urbis inclusus;
qui cum diversos inter se additus habeant, in exitu coniunguntur et
confluentes', &c.

in amplificatione re, where the orator
resorts to amplificatio (or amplioris 125),
ad Her. iii 13 § 23 'amplificatio est
oratio quae ad iracundiam inducit
aut ad misericordiam trahit auditoris
animum'; it is frequently used in
the peroration; de Or. i 143 'extrema
oratione ea, quae pro nobis essent,
amplificanda et augenda (cf. Volkmann,
p. 214). Hence the reference to the
perorationes below.

funditur, 66 'fluens...oratio'. volubiliter, 217. perorationes, 130; Quint.
ix 4 § 128 (periodos) 'multum et in
epilogis pollot'.

voluisse—contendisse. These infinitives
define and expand the preceding
quad.

obessus est ac tenetur. Ar. Rhet. iii

§ 11 quoted on § 99.

insidietur. The audience are at first
keen and critical; they keep a sharp look-
out on the speaker, determined to catch
him tripping, if they can, and resolved
on holding their own against him. But
as soon as he has completely won them
over, he can afford to charm them with
his smooth and flowing periods, while
they abandon their opposition and resign
themselves contentedly to the pleasure
of listening to him. Quint. ix 4 § 129
'totum autem...adhibendum est,
quod sit amplius compositionis genus,
cum iudex non solum rem tenet, sed
etiam caput est oratione et se credit
actori et voluptate iam ducitur'. processum
is either (as is implied in Lewis and
Short's dict.) the acc. of processus, which
is twice used in the Brut. 232 'gradus
et quasi processus dicendi studio
cognoscere', and 272 'tanto processus
efficiebat', in which case the constr. is
like that of pacem velle; or it is equiva-
 lent to processum esse, cf. Liv. xxxv 21
'processum in aciem est', Sallust. Jug.
xxi i 'ubi intellegit eo processum', Quint.
ix 3 § 12 'eouque processum est'. The
latter seems to be the view taken by
Nagelsbach who quotes the passage in
the course of his remarks on the passive
use of neuter verbs, Stril. § 115 b; but the
perfect does not appear to give a satisfac-
tory sense, and the first explanation makes
it unnecessary to supply esse. Dr Reid
remarks that processum volt (supposing
processum to be past part. pass.) does not
differ from the numerous examples of
velle with perf. pass. part. In his view
the real objection is that oratoris or some
such word would be needed.

§ 211. A rhythmical style should not
be kept up too long.
tione, quam ipsam includit, sed in orationis reliquis partibus. nam cum sis eis locis usus, quibus ostendi licere, transferenda tota dictio est ad illa, quae nescio cur, cum Graeci κόμματα et κόλα nominent, nos non recte incisa et membra dicamus. neque enim

quam ipsam includit Beier, 'i.e. quam totam occupat atque terminat' (O'23PH): quam ipse includit FPO (m); corrupta esse indicavit Lamb.; quam ipsam cludit Gulielmius; quam ipse finis includit Sch.; quae ipsam claudit o; in quam ipsam includitur (coll. §§ 19, 133) Bake; qua (vel in qua) ipsa includitur κ; quae in ipsa includitur Stangl. 2 eis: his FPO (m), his Eins.; iii (OH). licere cod. Laur. 50, 31: licet FPO. 3 cur post nominent transponere mavult Stangl.

quam ipsam includit, 'with which it exactly coincides', 'which it perfectly suits'; 19, 133.

ostendi, in 210. transferenda, your form of expression must be entirely transformed from the elaborately rhetorical and periodic style to that of the shorter and longer clauses which are called κόμματα and κόλα by the Greek rhetoricians.

necstio cur—dicamus. Here, as often, Cicero introduces in an apologetic sort of way, a tentative translation of the technical terms used by his Greek authorities.

κόμματα...κόλα. The term κόλον is first used in a rhetorical sense in Ar. Rhet. iii 9 § 5 periódos δὲ ἡ μὲν ἐν κόλοις ὡς ἀφέλη 'ευτί ἐν ἐν κόλοις μὲν λέγεις ἡ τετελειωμένη τε καὶ διηρημένη καὶ εὐ-κατατευθυνθα...κόλον δὲ ἐντὸς τὸ ἐπερομένων μάρων ταύτην ἀφέλη δὲ λέγω τὴν μονό-κόλον.

κόλον is a term of later use; in Dion. Hal. de Dem. 39 κομματικὸς κατασκέυασθαι is contrasted with τὸ ἐμπερίοδον. Later rhetoricians distinguish between the two terms as follows: Longin. rhet. i 209 in Spengel's Rh. Gr. : ἐτιν οὖν τὸ μὲν κόμμα ἐκ δυνῶν λέξεως ἢ τριῶν, τὸ δὲ κόλον διπλασίου ἢ κατά τοῦ-τον, καθάδει διττῶν ἄρθρων μετέχον· ὑδύμασται γὰρ ἐκ μεταφράσεως τῶν ἐν τοῖς φύσει κόλων. Rhet. Gr. vii 25 (Walz) κόμμα μὲν οὖν ἐτι φράσις βραχύ τὸ νόμιμα ἐχούσα, οὖν 'δει δε χρημάτων' (Dem. Ol. i 10 § 20). κόλον δὲ ἐτι φράσις, ἐν ἐτι μέρος ροιματος φαίνεται οὖν 'ἀλλως τε καὶ δυ-μορον ἔχουσι' (l.c. § 5); and ib. 890 ἐτι τοῦτο κόμμα μὲν λόγου διάων δη-λων εν διο ἡ τρι τροφ λέξεως, ὡς ἐν μηθαν ἕναν, 'ἀρμοδίως σαυτίων', τὸ δὲ τελευτάν κόμμα ἑπτάδος μετέτρατν, ἐς ἐνεσελελαβατική δέως κόλον δὲ ἐτι μηθαν λόγου συνεκτέ-νους ἐς ομιλωμάτων τελεύται τῇ ἐτι μέρους διάων, τὸ δὲ 'ἀντὶ πολλάν, ὁ Αρηναίος' (Ol. § 1) μετρών δὲ αὐτοῦ ἐκκαλ-δήκα συλλαβαί. The last extract is from the scholia on Hermogenes; Hermogenes himself, in Rh. Gr. ii 241 Sp., describes a κόλον as an ἀποτελεμένη διά-νοα, a 'completed sense'; and in 243 he makes the distinction between them turn entirely on their comparative length; from four to six syllables being a κόμμα (ἐπιφορο μετρομένων), and from seven to ten, or even the number of syllables in an iambic trimeter or hexameter line, being a κόλον. Demetrius π. ερμηφιας § 9 simply refers to the definition: κόμμα ἐστι τὸ κόλον θατον. Liddell and Scott inadequately state that a κόμμα is elsewhere called a κόλον.

It will be observed that the comparative length of the κόμμα and κόλον have given origin to our terms of punctuation indicating the close of such shorter or longer clauses respectively, just as our 'period', or full-stop, marks the end of a περίοδον; while conversely the Greek παραγραφή marks the beginning of what we call a paragraph.

incisa...membra. This application of membro is not original, the word having already been used in a technical sense by the Auctor ad Herennium (iv 19 § 26): 'membro orationis appellatur res brevier absoluta sine totius sententiae demonstratione, quae denuo alio membro orationis excipitur: e.g. 'et inimico res preterea et anicium laedebas. Articulam dicitur, cum singula verba intervallis distinguuntur caesa oratione: e.g. aecrimonia voco voluus adversaries perterritit'.

Cf. Part. Orat. 19 'aut circumscriptione conclusa (in periods), aut intermissione (in membra), aut concisione verborum (in incisa). incisum is here used for the first time by Cic. and, immediately after, it is the introduction of the corresponding adverb incis (212).

Quintilian's distinction between membro and incisum is clearer and more satisfactory than that of the later Greek rhetoricians between κόλον and κόμμα. The incisum instead of being defined
esse possunt rebus ignotis nota nomina, sed cum verba aut suavitas aut inopiae causa transferre solae tum, in omnibus hoc fit artibus, ut, cum id appellandum sit, quod propter rerum ignationem ipsarum nullum habuerit ante nomen, necessitas cogat aut novum facere verbum aut a simili mutuari.

LXIII Quo autem pacto deceat incise membratimve dici iam videbimus; nunc quot modis mutentur comprehensiones conclusionesque dicendum est. fluit omnino numerus a primo tum incitatis brevitate pedum, tum proceritate tardius: currsum contentiones magis requirunt, expositiones rerum tardatatem. insistit autem ambitus modis pluribus, e quibus unum est secuta Asia maxime, qui dico inus vocatur, cum duo extremiti chorei sunt, id est, e singulis longis et brevibus. explanandum est enim, quod ab aliis eidem pedes ab aliis vocabulis nominantur. di

3 ipsarum interpretationem mavult H. 4 cogat vulg.: cogit FPO. 13 explanationem—nominatur als Bn (K.). 14 quod FPO: quod iam Ruhn. (H), quoniam Stangl (Bl. f. d. B. Gymn. xviii p. 263) coll. § 105 (quoniam A, quod iam FPO) et Part. Orat. 41 'quoniam de propriis oritur plerunque magna dissensio, definiendum est'. ab aliis Ruhn.: ab illos FPO.

merely as part of the membrum is according to him a complete sense in which however the numbers or rhythm are not yet complete: the membrum is a complete sense, and a complete rhythm; but although absolutely and per se it has a complete sense, in relation to the entire period and the entire meaning which the author has in view, it is incomplete. It is like a limb severed from the body: it is perfect in itself as a limb: but as it is intended to form part of a given whole, the body, relatively to this it is incomplete and meaningless' (Cope's Introduction, p. 313 note). Quint ix 4 § 122 'incisum (εἴσημον) erit sensus non expleto numero conclusus; plerisque pars membrum... (funtaut etiam singulis verbis incisa)... membrum autem est sensus numeris conclusus; sed a toto corpore abruptus et per se nihil efficiens'.

rebus ignotis—De Fin. iii 4, Acad. 1 25 (Reid).

suavitatis—transferre, 91. necessitas—novum facere verbum, Hor. A. P. 48 'si forte necesse est Indiciis monstrare recentius abdita rerum; Fingere cinctutis non exaudita Cethegis Continget...'. Et nova factaque nuper habebunt verba fidem, si Graeco fonte cadent parce detorta' (where Bentley defends his emendation facta, against the manuscript reading fecta, by quoting Or. 68, 81, 176, de Or. iii 154, Part. Orat. 72, de Fin. iii 51; the present passage is equally to the purpose). For facere verbum, see Georges-Mühlmann, s. v. facere.

§§ 212—220. On variety of rhythm.

§ 212. incisae, 224. membri, 222—5. iam videbimus, sc. in §§ 221—226. For iam in the sense of 'presently', cf. Brut. 60 'iam dicendi locus erit', and 171 iam intelleges.

comprehensiones, 'complete periods' (149); conclusiones, the rhythmically rounded portions of periods (cf. 20).

a primo, onwards from the beginning.

incitatus (67)—tardius. This sentence, as well as the next, is a good example of chiasmus.

contentiones, passages in which the orator is grappling with his opponent, passages marked by special warmth of argument (45); ad Herenn. iii 13 § 23 'contentio est oratio acris et ad confirmandum et ad confutandum accommodata'.

insistit, 207. ambitus, 204.

Asia. The orators of the Asiatic school, the Asiaticus of § 230, Brut. 51. Jahn quotes Ruhn. de comp. et metr. or. p. 382 Halm: 'Cicero in dialogis de re p. multa dicit, referens Asias oratores ditrochaeo clausulis terminare'. Quint. ix 4 § 103 'claudet et dico... quod Asiani sunt usi plurimum'.

eidem pedes, the chorei. aliis, the
choraeus non est ille quidem sua sponte vitiosus in clausulis, sed in orationis numero nihil est tam vitiosum quam si semper est idem; cadit autem per se ipse ille praeclare, quo etiam satietas formidanda est magis. me stante C. Carbo C. F. tribunus plebis in contione dixit his verbis: 'o Marce Druse, patrem appello',—
s haec quidem duo binis pedibus incisim; deinde membratim—'tu dicere solebas sacram esse rem publicam'; haec item membra


name choreus being applied by some to the tricharch. Dion. Hal. de comp. verb. 17 quod ad et apasow brachew symmetrws, kaloiomenos de onto twn xerwv, tribrachew tonwv. The present sentence closes, as it happens, with an example of a 'dichoreus': noniniantur.

§ 213. sua sponte, 'of itself', in the sense of 'in itself'; cf. 115. semper—

idem, monotonies palls upon one.

'Ipse Tullius varia quidem clausularum genera adhibet, sed eodem illo ditrochaeco prae ceteris ita delectatur, ut in optimae ipsius periodi orationibus [sc. pro imp. Cn. Pomp. b.c. 66, in Catil. 63, pro Sulla 62, pro Archia 62] forma eius quadrisyllaba — —| — —| 18°/1, cum ceteris formis coniuncta 30°/1, conficiat.' (G. Wuest de clausula rhetoric a. p. 93). In the pro Ligarvio b.c. 46, belonging to the same year as the Orator, we have 27°/1 of these forms of ending; in the pro Deiotario b.c. 47, 193/1 per cent.; and in the first two Philippics 20 per cent. (ib. p. 60 f.).

cadit, 168, 199; 'in itself (p. r se ipse) that foot has a splendid cadence': 'nam his descendit a longa ad brevem, et paenultima syllaba semper, quarta a fine perumque accentum insignis est' (Wuest p. 95).

me stante, 'I was myself standing (among the audience) when...'. The usual phrase is stare in contione as in Tusc. Disp. iii 48 animadvertis Gracchus in contione Pisonom stantem'; de leg. Agr. ii 13 'si qui acutores in contione steterant'; Acad. ii 144 'eos omnes qui in contione stabant'. In the present passage in contione is not added, as it is expressed immediately afterwards with dixit; nevertheless we expect some such phrase as me addant me praecedente. Cicero was 15 or 17 years of age in the year in which Carbo was tribune.

C. Papirius Carbo Arvina, tribune in the year 90 or 89 B.C. (son of the consul of b.c. 120), put to death by Damasiippus in 82. His style, as a speaker, is described as follows in Brut. 211: 'non satis acutus orator, sed tamen orator numeratus est. erat in verbis gravitas et facile dicbat et auctoritate tempore ad quam hабеbat oratio'.

Druse. M. Livius Drusus, the elder, tribune in b.c. 122, the opponent of C. Gracchus. Brut. 109 M. Drusus C. F. qui in tribunatu C. Gracchum collegam iterum tribunum fugit, vir et oratone gravis et auctoritate'. appellus, as the person apostrophized was no longer living, this is an example of the figure referred to in § 85 mortuos excitare.

binis pedibus. The two incisa consist of two trochees and two spondees respectively. incisum, used here, and in 223, 225, as an alternative form for incisa (212). In 225 we have caesinum.

sacram esse rem publicam. 'In Pideriti's ed. this is treated as two iambo followed by a cretic; but sacram esse rem publicam is extremely harsh. By pronouncing the clause as printed at the head of this note, (i) sacram obtains its proper emphasis. The last syllable of sacram is separated from esse by a pause like that noticed by Quintilian ix 4 § 108 where he says of the conclusion 'non turpe duceres': paulum morae damus inter ultimum atque proximum verbum, et turpe illud intervallo quodam producimus'. (ii) We get a double cretic at the close, an ending praised by Quint. Leg. 107: 'ser vare quam plurimos'. Pideriti's alternative suggestion, to treat sa in sacram as extra metrum, is absurd. Again, (sa)cràm esse is intolerable if sacram is not a trochee. Further, the parallelism with the first membra is lost. Lastly, we get for the conclusion
ternis; post ambitus: 'quicumque eam violavissent, ab omnibus esse ei poenas persolutas': dichoreus; nihil enim ad rem extrema illa longa sit an brevis; deinde—'patris dictum sapiens temeritas fili comprobavit'. hoc dichoreo tantus clamor contionis excitatus est, ut admirabile esset. quaeo nonne id numerus effecerit? verborum ordinem immuta, fac sic: 'comprobavit fili temeritas', iam nihil erit, etsi 'temeritas' ex tribus brevibus et longa est, quem Aristoteles ut optimum probat, a quo dissentio. 'at eadem verba, eadem sententia.' animo istuc satis est, auribus non satis. sed id crebris fieri non oportet; primum enim numerus agnoscitur, deinde satiat, postea cognita facilitate conmemitur.

LXIV   Sed sunt clausulae plures, quae numerose et iucunde cadant; nam et creticus, qui est e longa et brevi et longa, et eius aequalis paean, qui spatio par est, syllaba longior, quam commodissime putatur in solutum orationem illigari, cum sit duplex; nam aut

1 eam om. Rufin. violasset Rufin. 3 paris Rufin. 6 fili j: -ii ceteri. 8 quem MP3O at., et Rufin.: quam FO1, quae P1. quem numerum hic et ad finem paragrapih 215 conicit Stangl. 12 numerose et iucundae F. cadant: cadunt Bake (k). 13 eius: ei Stangl. 14 quam vulg. cum cod. Eins.: qui FFO et Rufin. (ii); vel Stangl. 15 insl. kit.

a rhythm never mentioned by Quintilian" (Nixon).

ternis. The first membrum consists of a spondee, tribrach and dactyl; the second of a trochee followed by two cretics. The two following periods both end with the double trochee called by Cic. a dichoreus.

§ 214. nihil ad rem, 217.

fil. M. Livius Drusus the younger is the well-known tribune of B.C. 91, who (unlike his father) followed in the footsteps of the Gracchi, and whose death was the signal for the outbreak of the social war. Cic. in Brutt. 222 characterizes him as 'gravem oratorem, ita dumtaxat cum de republica diceret'.

tantus clamor (107). To account for the loud applause with which this was received, we must take into consideration not only the rhetorical conclusion, on which Cic., doubtless with good reason, lays such remarkable stress; but also the sensation produced by the apostrophe which had shortly before been addressed to the departed Drusus, the epigrammatic turn given to the concluding sentence itself with its effective chiasmus, and mainly the antithesis in sense as well as in expression between the father's words of wisdom and the rashness of the son.

quaeo nonne, Phil. xii 15 'quaeo...a te..., nonne...putes?' Acad. ii 76 'quae-
sieras, nonne putarem...', Tusc. Disp. v 35 'quae situm...nonne beatum putaret'.

immuta...erit, 159, 167. quem (pedem), the paean with the last syllable long (---). probat 193, de Or. iii 183 'probatur autem ab eodem illo maxime paean...atque illi philosopho ordiri placet a superiore paone, posteriori finire'; where the opinion of Ar. is given somewhat more precisely than in the text (cf. Cope on Ar. Khet iii p. 83).

dissentio, 218. Cic. holds that other concluding rhythms, e.g. the cretic, can be at least equally effective.

In Cicero's earliest speeches, the pro Quinctio and pro Roscio Amerino, the fourth paean (---) is rarely found at the close of a sentence, and in his subsequent speeches it vanishes altogether (Wuest p. 96).

§ 215. agnoscitur, 189, 209. clausulae, de Or. iii 181, 183. numerose—cadant, 149, 175, 199, 220; so apte cadere in 168.

creticus—de Or. iii 183 'est autem paen hic posterior non syllabatum numero, sed aurium mensura, quod est acrisius idcidium et certius, par fere cretico qui est ex longa et brevi et longa'.

spatio, 193, illigari, 96.
duplex, Ar. Rhet. iii 8 § 6 ἐστι δὲ πατήρ δύο ἀνθρώπων αὐτοῖς, ὅν
e longa est et tribus brevibus, qui numerus in primo viget, iacet in extremo, aut et totidem brevibus et longa, in quem optime cadere consent vetere; ego non plane reicio, sed alios antepono. ne spondeos quidem funditus est repudiandus, etsi, quod est e longis duabus, hebetior videtur et tardior; habet tamen stabilem quendam et non expertem dignitatis gradum, in incisionibus vero multo magis et in membris; paucitatem enim pedum gravitate sua et tarditate compensat. sed hos cum in clausulis pedes nominor, non loquer de uno pede extremo: adiungo, quod minimum sit, proximum superiorem, saepe etiam tertium. ne iambus quidem, qui est brevi et longa, aut par choreo, qui habet tres brevis, trochaeus, sed spatio par, non syllabis, aut etiam dactylius, qui est e longa et duabus brevibus, si est proximus a postremo, parum volubiliter pervenit ad extremum, si est extremus choreus

τὸ μὲν ἐν δρόμῳ ἄραντε, ἡστερ καὶ χρώται (e.g. in the opening sentence of the Panegyricum, Helen, and Busiris of Isocr. None of the genuine speeches of Dem. begin with this paean). οὗτος δ' έστιν οὐ δρόμη μὲν η μακρά, τελευτάως δὲ τρεῖς βραχιαί...ἐτερος δ' έξ ένεκτικ, οὐ βραχιοί ἀρχαι τρεῖς, η δὲ μακρά τελευτάει...οὗτος δὲ τελευτάει ποιει. In Isocr. Panegyrico mihi obviam fuerunt paeanis quarti (~~~) exempla 42, e quibus tamen non plus 20 exeventibus, maior pars in ineuntibus leguntur enuntiatis, paeanis primis (~~~) 12 exempla occurribant in exordiis, 6 in clausulis. In Dem. Philippiscis contra praevallent paeanes 1, e quibus tamen 14 tantum leguntur in exordiis, 16 in clausulis; paesian IV exempla exstant 10, excepto uno in clausulis adhibita (Wuest p. 80).

in quam...cadere, 233. cadere sc. sententiam (199) which may have dropped out before content. antepone, a dichores.

§ 216. If (as in the editions of Orelli and Kayser) etsi is here preceded by more than a comma, we should expect etsi enim.

incisionibus, here synonymous with incisis, as in 206. multo magis sc. quam in ambitu (223, 224).

in membris. In Verr. v exempli gratia quadragina insunt dispondei, e quibus tredecim claudit totas periodos, viginti septem membra minoris inter-punctionis signis ab editoribus notata; in Catil. 11 bis totae periodi, quater membra, pro Sest. duodecies periodi, vices octies membra disponiatio concluduntur, ut plus duas partes video appareat in membrib (Wuest p. 98).

gravitate et tarditate, Hor. A. P. 255–6 (of the iambic foot) ‘tardior ut paullo graviorque veniret ad aures, Spondeos stabiles (cf. stabilem...gradum) in iura paterna recepta’.

pedes, i.e. one or more feet exactly coextensive with the one or more words at the end of the sentence.

proximum superiorem, ad Fam. 1 9 § 6; de Nat. Deor. ii 53 ‘proximum inferiorem’, § 217. trochaeus 192. sed, in a limiting sense referring back to par (though several words have parenthetically intervened). spatio, 193.

volubiliter, 210. All the combinations of feet enumerated (~~~), (~~~~), and the ordinary hexameter ending (~~~~), ‘reach the end of the sentence’, says Cicero, ‘with sufficient rapidity’ (ne... parum = satis). The language used does not appear to imply any objection to the above types of conclusion, but as a matter of fact we know that Cic. avoids the third of them, his reason for so doing being his desire to keep clear of anything that is too suggestive of verse. Cf. Quint. ix 4 § 102 ‘ne dactylius quidem spondeo
aut spondeus; numquam enim interest utter sit eorum in pede extremo. sed eidem hi tres pedes male concludunt, si quis eorum in extremo locatus est, nisi cum pro cretico postremus est dactylus; nihil enim interest dactylus sit extremus an creticus, quia postrema syllaba brevis an longa sit, ne in versu quidem refert. quae re etiam pæana qui dixit aptiorem, in quo esset longa postrema, vidit parum, quoniam nihil ad rem est, postrema quam longa sit. iam pæan, quod pluris habeat syllabas quam tris, numerus a quibusdam, non pes habetur. est quidem, ut inter omnis constat antiquos, Aristotelem, Theophrastum, Theodectem, Ephorum, unus aptissimus orationis vel orienti vel mediae;

\[\text{§ 194 'verba melius in syllabas longiores cadunt'; and it is demurred to by Quintilian: ix 4 § 93 'clausula quoque e longis firmissima est'; sed cludent etiam breves, quamvis habeat indifferensultima. neque enim ego ignoro, in fine pro longa accipi brevem, quia videtur aliquid vacantis temporis ex eo, quod insequitur, accedere; aures tamen consulens meas, intellego multum referre, verene longa sit, quae cludit, an pro longa'.}\]

\[\text{§ 218. qui dixit, Aristotle (214): nihil ad rem, 214: quibusdam. Quint. ix 4 § 79 'equidem Ciceronem sequar (nam is eminentissimos Graecorum est secutus) excepto quo des mihi tres syllabas non videtur excedere, quamquam ille paeae dochmioque [----], quorum prior in quattuor, secundus in quinque excurrit, utatur. (80) nec tamen ipse dissimulat, quibusdam numeros videri non pedes, neque immerto; quidquid enim supra tres syllabas, id est ex pluribus pedibus'.}\]

\[\text{Theophrastum, doubtless in his lost work, περὶ λέξεως.}\]

\[\text{On Theodectes and Ephorus see notes on 172.}\]

\[\text{vel mediae. Aristotle confines himself to recommending the pæan for the beginning or the end. As he says nothing of the middle we must conclude either that Cic. has made a slip or that he is referring to one of the other three authorities. That a paemonic rhythm pervading a sentence is quite consistent with the absence of an actual pæan at its two ends is remarked by Demetrius \(π. \, ἔρμηνειας \, 41\).}\]
CICERONIS

[LV X 218—

putant illi etiam cadenti, quo loco mihi videtur aptiorcreticus. dochmius autem e quinque syllabis, brevi, duabus longis, brevi, longa, ut est hoc,—‘amicos tenes’, quovis loco aptus est, dum semel ponatur: iteratus aut continuatus numerum apertum et nimis insignem facit. his igitur tot commutationibus tamque LXV variis si utemur, nec reprehendetur manifesto quid a nobis de industria fiat et occurreret satiati; et quia non numero solum numerosa oratio, sed et compositione fit et genere, quod ante dictum est, concinnitatis, (compositione potest intelligi, cum ita structa verba sunt, ut numerus non quaesitus, sed ipse secutus

2 dochmius Rufin. dochmius FOP4, dochmius Pl1. 3 ut est hoc FPO, hoc est Rufin. 6 quid...fiat cum codd. MOHST: quod...fiat (coll. de Or. ii 177 init.) Bake, quod...fiat K, id quod (vel si quid)...fiat p. 7 numero solum om. FPO, habet cod. Vit. (om. numerosa) 8 an (=ante) ed. Romana 1469: aut codd. plerique; ut Vit. 9 (compositione—industria). parenthesin primus indicavit Trojel, Jahrb. f. Philol. 73 p. 183. potest intelligi secl. Stangl.

μέντω δοξίζεθαι, ὅτι κἂν μὴ ἀκρίβως δυνάμεθα τοῖς κόλωσι περιστῆναι τοὺς παίωνας ένθεν καὶ ένθεν ἀμφοτέρως, παισίκην γε πάντως πασηδέμονα τὴν σῶσεος, οὖν ἐκ μακρῶν ἀρχιμένων καὶ εἶς μακρὰς καταλληγοντες τοῦτο γὰρ καὶ Ἀριστοτέλης παραγγέλλει βοηκεῖ, ἀλλὰ δὲ τὸ διὸν τοῦ παίωνος τετεχνολογηκαίναι ἀκριβείς ἡεκαῖ διὸ περὶ θεοφραστος παράδειγμα διετήσατο μεγαλοπρεπεῖα τὸ τοιούτος κάλλος, τῶν μὲν περὶ τα μνείως αξία φιλοσοφοντων εἶτα γὰρ ἐκ παίων ἀκριβῶς, ἂλλα παισίκην τί εστι. ‘Nimium pressisse mihi videtur Fritzscheus (de numeris orationis solutae p. 13) additamentum vel medias, quod ab Aristotelis doctrina alienum sit. Nam non solum Stagiritae paenam a mediis periodis aperte non excidit, sed ne dubitare quidem poterat Cicero, quin etiam in hac parte adhiberi velit philosophos paenem, quippe qui, ubi uti de totius orationis numero agebatur (ineunte cap. 8), in universum paenam propert naturam suam et indeolem eligendum esse dixisset. Ut autem de ineunte et exuncte sententia expressis verbis diceret, paenam eum duplex forma monuit’ (Wuest p. 86).

creticus. Quint. ix 4 § 107 ‘creticus et inititis optimus...et clausulis’. In 14 per cent. of the endings in the pro Milone, the last word is a cretic (Wuest p. 60).

dochmius ————. Endings like amis tenes occur to the extent of 5, 6 and 9 per cent. in the pro Milone, pro Ligario and pro Deidara respectively (ib.).


§ 219. commutationibus, 209. deprehendet manifestum, in Cat. iii 4. de industria; industria is needed by the orator, but it must not be so obtrusive, ‘ut de industria factum apparent’ (193); so below ‘sine ulla aperta orationis industria’. Cf. de Or. iii 193 ‘horum vicissitudines efficient, ut neque ei satientur, qui audient, fastidio similitudinis, nec nos id quod faciemus, opera dextra fecisse videamus’.

The above passages (quoted by Feuer) are slightly in favour of (id) quod—fiat, as against quid—fiat. occurreret satiati 174 fin. Dion. Hal. de comp. verb. 19 esti legei kratei paesow utes di eheoi pleiasteis anapalas te kal metabolas armonias ena则是 mên en periódou léγymi, toûte d' eíxw periódou...ivhoui te állo kai skhýma paiánta kai têseis fównès ai kaloumèna peorophíia diáforoi, kámp tón oúth tê piókilia tón kórwn. eixei te kármōn en tois tóouto kai to óntho svygekimevai òste me svygekisáthe bokeïn.


compositione—industria. This is an incidental parenthesis, the object of which is to shew how a rhythmical character can be given by composition or verbal structure alone, apart from any deliberate use of rhythm. structa, 149, 20. non quaesitus—165. ipse, sua sponte, de Or. iii 182 (iambus et trocheae) ‘incurrunt ipsi in orationem’.
esse videatur, ut apud Crassum: ‘nam ubi lubido dominatur innocentiae leve praesidium est’. ordo enim verborum efficit numerum sine ulla aperta oratoris industria.) itaque si quae veteres illi—Herodotum dico et Thucydidem totamque eam aeta-tem—apte numerosequ e dixerunt, ea sic non numero quae sit, sed verborum collocatione ceciderunt. formae vero quaedam sunt orationis, in quibus ea concinnitas est, ut sequatur numerus necessario; nam cum aut par pari refertur aut contrarium contrario opponitur aut quae similiter cadunt verba verbis com- parantur, quidquid ita concluditur, plerumque fit ut numero- cadat, quo de genere cum exemplis supra diximus, ut haec quoque copia facultatem adferat non semper eodem modo desinendi, nec tamen haec ita sunt arta et astricta, ut ea, cum velimus,


apud Crassum; probably in his celebrated suasio legis Servilias, delivere. In the year of Cicero’s birth, B.C. 106 (Brut. 161). On this occasion ‘he appeared as a champion of the senate in their struggle to wrest the indicia from the equites by the law of Q. Servilius Caepio...The speech was distinguished alike for the purity of its language, which made it a model constant-ly studied by speakers of the next generation, and for the biting wit with which he attacked C. Memmius, the chief opponent of the measure (Brut. 164, Cluent. 140, de Or. ii 240, 267).’ Wilkins’ Introd. de Or. p. 0. A longer fragment is quoted in de Or. 1 225; see also Meyer’s Orat. Rom. frag. 2 p. 299.

nam ubi—Quint. ix § 109 ‘non (Spalding) quidem optimus est sibi iunctus anaepaesos, ut qui sit pentametri finis, vel rhythmos qui nomen ab eo traxit: nam ubi lubido dominatur, innocentiae [levé præs. | stipulum est]; nam synaloephe facit, ut duae ultimae syllabae pro una sonent. melior fiert praecedente spondeo vel bac-chio, ut si idem mutes levē innocenti | ad præs. | stipulum est.’—Meyer u.s. p. 301.

itaque draws the conclusion from the first part of the sentence, which has been delayed by the intervening parenthesis. If Cic. had intended to use a resumptive particle, he would probably have used igitur (Madv. § 480).

Herodotum, 186. Thucydidem, Dion. Hal. de comp. verb. 18 ψήφο δή, τις οίκ ἀν ὑμολογητεῖν, ἁξιωματικός τε συγγείσθαι καὶ μεγαλοπρεπῶς τὴν Θουκυδίδου λέξιν τὴν ἐν τῷ ἐπιταφίῳ ταύτης; οἱ μὲν | πολλοὶ | τῶν ἐν | -θάδε ἦ | -δὴ el | -ρηκότων | ἐπανοῦ | -αι τὸν προσ | -βεντα τὸ | νόμω τὸν | λόγων τὸν | -δὲ ὡς καλὸν | ἐπίτω π | έκ τῶν | πολέμων | θαπτομε | -νοις ἄγω | -ρενέα | -θαι αὖ | -τὸν | ...εἰκότως ὑψηλὸς εἶναι δοκεῖ καὶ καλλιερής καὶ ἐγένετο, ὡς (οὕτως?) ἐκλέγων τοὺς μυθικοὺς. Demetr. π. έρνηείας 40 (after quoting Thuc. ii 48 ἦρετο δὲ τὸ κακόν ἐς Διδυμίας) σχεδὸν γὰρ ὅλου τοῦ μεγαλοπρεπεῖν τῶν αὐτῶ ποιεῖ ἡ τοῦ μυθικοῦ μικρῆς. Dionys., de Dem. 39, remarks that the atvptika άρμονία is for the most part averse to the ‘periodic’ and prefers to express itself κωμικάως. Quintilian’s criticism on Cicero’s views as to the style of Herodo- tus and Thucyldides has been already quoted (on § 186). To a certain extent Thucyldides doubtless affected a periodic style, but it was an undeveloped style as compared with that of Isocrates and De-mosthenes (Blass Att. Ber. i 215–9).

apte, 149, cedecerunt, 168.

§ 220. formae...orationis (cf. 164, 181), certain of the figures of speech (135) enumerated below: παρισώσις, αντίδεσις και ὁμοιότης. ita concluditur, ‘is thus finished’, not in the sense of ‘terminated’, but in that of ‘elaborated’. See note on § 20 conclusion. numeroce cadat, 215.

supra, 165—7.

 nec tamen haec—‘These rules (of rhythm) however are not so strict and
laxare nequeamus: multum interest utrum numerosa sit; id est, similis numerorum, an plane e numeris constet oratio. alterum si fit, intolerabile vitium est; alterum nisi fit, dissipata et inculta et fluens est oratio.

Sed quoniam non modo non frequenter, verum etiam rare in LXVI veris causis ac forensibus circumscripte numeroseque dicendum est, sequi videtur, ut videamus quae sint illa, quae supra dixi incisa, quae membra; haec enim in veris causis maximam partem orationis obtinent. constat enim ille ambitus et plena comprehensione et quattuor fere partibus, quae membra dicimus, ut et auris implet [et] neve breviar sit quam satis sit neque longior: quamquam utrumque non numquam vel potius saepe accidit, ut aut citius insistendum ne fit longius procedendum, ne brevitas defraudasse auris videatur neve longitudo obtudisse; sed habeo mediocri-

1 multumque Stangl. 4 diffuens Bake. 6 ac scripsit P (ii); idem scribit Madvig, adv. crit. iii 99; aut EPO; et Sch.; ‘fortasse id est’ Reid. aut forensibus secl. k (st). aut * forensibus j. forensibus dispositionibus v coni. 8 hae F, hec O; hec Ep. 9 optinum ii. 10 partibus; senarius versibus conicet Stangl, coll. § 223. Quint. ix 4 § 125 (infra ad § 227 laudato), et Diom. ed. p. 466, 21 modum eius Cicero quattuor senarios versibus terminavit. 11 et secl. st. neve EPO; ne vulg.; nec malebat M, neque scripsit H. ne brevitas—obtudisse; quamquam utrumque—procedendum Bake. 13 defraudasse O¹ (OKV), defraudasse FP²O³ (MH), defr*udasse P¹.


§§ 221—226. On the proper employment of membra and incisa in the oratory of real life. veris causis, legal causes arising in real life, as contrasted with the themes of the γένους ἐπίθετου (37 f., 207). In the next few words something has perhaps dropped out. If so, we may either accept ‘aut civilibus aut forensibus’ (Jahn) or ‘ac forensibus dissectionibus’ (Fiderit). But there seems little objection to the combination ‘in veris causis ac forensibus’; or again ‘aut forensibus’ may be only due to a marginal explanation of veris causis. Below we have in veris causis without any addition, and none seems to be wanted here.

circumscripte, 38. supra, 211.
ambitus, 204. comprehensio, ib. and 149.
quattuor, Demetr. π, ἐρμηγείας 16: τῶν δὲ περάδων οἱ μικρότεροι μὲν ἐκ δύοι κάλ-λων συνιστάται, αἱ μέγισται δὲ ἐκ τετάρ-ρων τοῦ δ’ ὑπ’ ἑπτά τεταρταί οἰκεῖς ἐν ἑνὶ ἐν τῇ περιδοχῇ συμμετρίας. Quint. ix 4 § 125 ‘habet periodos membra minimum duo. medius numeros videuntur quattuor, sed recipit frequenter et plura. modus ei a Cicerone aut quattuor senarios versibus aut ipsius spiritus modo terminatus praec-lite debet’, de Or. iii 182 ‘longissima est complexio verborum quae volvi uno spiritu potest’, Dion. Hal. de comp. verb. 23 p. 171 f.

auris impleast, 104.
insistendum, 170; the four clauses between aut citius and obtudisse form an effective chiasmus. defraudasse, 178 (mutatis et decurtatis) ‘tamquam debito fraudetur, offenditur’. obtudisse II Vers. iii 157 (with aures), iv 109.
tatis rationem; nec enim loquor de versu et est liberior aliquanto oratio. e quattuor igitur quasi hexametrorum instar versusum quod sit, constat fere plena comprehensio. his igitur singulis versibus quasi nodi apparent continutionis, quos in ambitu coniungimus; sin membratim volumus dicere, insistimus, atque cum opus est, ab isto cursu invidioso facile nos et saepe diiungimus. sed nihil tam debet esse numerosum quam hoc, quod minime apparat et valet plurimum. ex hoc genere illud est Crassi: ‘missos faciant patronos: ipsis prodeant’. nisi intervallo dixisset ‘ipsis prodeant’, sensisset profecto se fudisse senarium: omnino melius caderet ‘prodeant ipsi’; sed de genere nunc disputo. ‘cur clandestinis consiliis nos oppugnant? cur de perfugis

2 e quattuor &c. corrupta putat H; e quattuor—comprehensio scil. Stangl, ceterum cf. Rufin. vi 567, 15 ‘quattuor hexametros hunc (sc. ambitum) versusibus aspicis aequum’. 5 atque scripsunt H et Stangl: atque FFO (mo); et Bake: atque Jahn (Kr). 7 scilicet nihil quondam cons. Stangl. debet esse cod. (MOKHST): solus esse p (j); est Bake. 10 profecto se fudisse cod. Laur. 50, 31 (MOKJST): profecto effugisse POM (ii), profectos effugisse F. 12 perfugis Quint. et Rufin.: perfugii FFO.

ne brevitas—‘to prevent the ear from being either baulked by undue brevity or rendered listless by undue length’. De Or. iii 191 ‘ne circuitus ipse verborum sit aut brevis, quam aures exemptent, aut longior, quam vires atque anima patiatur’. mediocratis, de Off. i 89 ‘mediocritatem illam tenebit, quae est inter nimum et parum’, the μεδόρης of Aristotle’s Ethics. Liberius, de Or. iii 184 ‘neque vero haec tam acerem curam diligentiamque desiderant, quam est illa poetarum, quos necessitas cogit et ipsi numeri ac modi sic verba versu includere, ut nihil sit ne spiritu quidem minimus brevius aut longius, quam necessae est. liberius est oratio’. § 222. e quattuor—sc. ce ex eo quod quattuor quasi hexametrorum versuum instar sit. Quint. ix 4 § 125 quotes Cic. as making the period consist of four senatorii. With constare in the sense of ‘be composed of’, Cic. always uses ex (Roby § 1217).

versibus, ‘lines’, here used not of the verses of poetry, but of the membrem corresponding to those verses in length.

At the end of each of these four divisions appears one of the points of juncture called by Cic. the nodi continuationis, ‘the knots of binding’, i.e. the ‘binding knots’ (or ‘knots in the continuity of the sentence’), just as when several bands are bound together to form a garland or a pendant ribbon. The nodi on these (as stated by Jahn) are often to be seen in works of ancient art, e.g. in a painting discovered at Resina we have two little gouti making long strands of wool and knotting them at regular intervals (copied in Rich dict. s. v. infusula). nodi, Quint. ix 4 § 127 ‘laxioribus nodis relaxemus’. continuatio is the consecutive series of words which only becomes an ambitus by reason of its being parted into several clearly marked portions which are bound together by what Cic. calls nodi. insistimus and invidiosus, 170.

missae — prodeant. Meyer’s Orat. Rom. fragm. § p. 316, quoted among the fragmenda incerta. The two short clauses are examples of incitii.

ipsi, the equites whose retention of the iudicia was resisted by Crassus.

intervallo. Quint. ix 4 § 108 ‘paustum morae damus inter ultimum ac proximum verbum; et turpe illud intervallo quodam producimus’.

fudisse. De Or. iii 194 versus...fundere, Tusc. Disp. i 64 carmen fundere, De Or. iii 175 ‘ille rudis incondite fundit quantum potest’ (Nägelsbach Stil. § 130, 2). See Reid on Acad. ii 74.

omnino, ‘on the whole’, ‘to be sure’. caderet, 149. 194 fin.

de genere—disputo, i.e. I am not going into detail just now on points of rhythm, but only discussing in general the difference between the membrum and inciua of forensic oratory. § 223. cur—oppugnant? an instance of a membrum: cur—contra nos, a short period. ‘ex concione contra popularem
nosteris copias comparant contra nos? primo sunt illa duo, quae κόμματα Graeci vocant, nos incisa dicimus; deinde tertium κόλον illi, nos membrum: sequitur comprehensio non longa, ex duobus enim versibus, id est, membris, perfecta est et in spondeos cadit; et Crassus quidem sic plerumque dicebat, idque ipse genus dicendi maxime probat. sed quae incisim aut mem- LXVII bratim efferruntur, ea vel aptissime cadere debent, ut est apud me: 'domus tibi deerat? at habebas. pecunia superabat? at egebas'. haec incise dicta sunt quattuor. at membratim quae secuntur duo: 'incurristi amens in columnas: in alienos insanus-sanstanisti'. deinde omnia tamquam crepidine quadam comprehensione longiore sustinentur: 'depressam, caecam, iacentem domum pluris quam te et fortunas tuas aestimasti'. dicheoreo finitur. at spondeis proximum illud. nam in his, quibus ut pugiangulcis uti oportet, brevitas facit ipsa liberiores pedes. saepe 15


κόλον. quod has perhaps fallen out before this word; it has in any case to be mentally supplied (Piderit).

in spondeos cadit (1:15), Quint. ix 4 § 101 'duo spondei non fueri longi patiuntur, quae in versu quoque notabilis clausula est, nisi cum fieri potest ex tribus quasi membris: cur de perfugis nostris copias compar-ant contrá nísti una syllaba, duabus, una'.

Crassus, Brut. 162 'comprehensio et ambitus ille verborum, si sic περλόδων appellari placet, erat apud illum consonae- tus et brevis, et in membra quaedam, quae κόλον Graeci vocant, disperierat orationem lumbentius'.

efferuntur, de Or. iii 40 verba efferamus. aptissime cadere, 149, 168. apud me, pro Scauro 45. The speech, which has come down to us in a fragmentary condi-
tion, was delivered in defence of M. Aemilius Scaurus who was prosecuted on a charge of repelundae in BC. 54. domus-egesas is also quoted in Quint. ix 2 § 15 and 4 § 122.

§ 224. incurristi—'You have madly dashed your head against the post' (cf. Casaunon on Suet. Aug. 23 'caput foribus illideret').

crepidine, 'a basement', here applied to the period, which with its more extensive breadth supports the minor parts in the structure of the sentence.

dicheoreo, aëst[i]-masti [i]. spondeis, insula[nisti]].

pugiangulcis. The short and pointed clauses or incisa are compared to tiny daggers. Fragm. orat. in toga candida 21 'illo Hispaniensis pugiuculco' (of Cn. Piso who joined Catilina in his consilia senatus interfecti, p. Mur. 81. and was afterwards killed in Spain). The word does not appear to be used elsewhere.
enim singulis utendum est, plerumque binis, et utrisque addi pedis pars potest; non fere ternis amplius. incisim autem et membratim tractata oratio in veris causis plurimum valet, maximuque eis locis, cum aut arguas aut refellas, ut nos in Corne- slianam secunda: ‘o callidos homines, o rem excogitatam, o ingenia metuenda!’ membratim adhuc, deinde caesim, ‘diximus’; rursus membratim: ‘testis dare volumus’. extrema sequitur comprehensio, sed ex duobus membrib, qua non potest esse breviar: ‘quem, quaeso, nostrum fesellit ita vos esse facturos?’ nec  ullam 226 genus est dicendi aut melius aut fortius quam binis aut ternis ferire verbis, non numquam singulis, paulo alias pluribus, inter quae variis clausulis interponit se raro numerosa comprehensio; quam perverse fugiens Hekesias, dum ille quoque imitari Lysiam

1 utrisque Rufin.: utrisque FPO. 3 tracta Rufin. maximeque H et (ut ubique) J. 4 eis: ies Rufin. (H), his FPO. nos Rufin. (Stangl et H): nostra FPO; expectare illa nostra. 6 deinde FPO, dein Rufin. (Stangl). 7 testis KH: cestet. 9 quaeso vulg.: quasi FPO et Quint. Diomedes, Rufinus. refelit Rufin. ita vos FO et Rufin.; ita nos P; id vos ita Quint. et Dion. (M). 10 dicendi est Rufin. quam add. cod. Eins. 11 ferre FO1, nonquam MOH. paullo JP. 12 quae Rufin.: quas coad: se interponit Rufin.; interponat se Stangl. 13 egesias F, egesias PO. Lysian H.

Cf. ferire (216), plagam facere (228). pugio is metaphorically applied to an argument in de Fin. iv 48 ‘o plumbum pugionem’.

libiores pedes, viz. ąt hēbēbās, ąt egebās, instances of the ionic a minore.
singulis—The incisum should consist either of 1 foot, or 1½, 2, 2½ or at most 3 feet.

§ 225. tractata, 201. veris causas, 38, 221. argus aut refellas, in the probatio or refutatio.


Quint. ix. 4 § 123 ‘o callidos homines perfectum est, sed remotum a ceteris vim non habet, ut per se manus et pes et caput: o rem excogitatam; quando ergo incipit corpus esse? cum venit extrema conclusio: quem—facturos? ’

diximus, Quint. ix 4 § 122 ‘duint etiam singulis verbis incisa’ (quoting this passage).

non potest. Ar. however recognises a repetitus μενόκλωσ (Rhet. iii 9 § 6).

§ 226. variis clausulis ‘with varied rhythmical terminations’. Jahn extends the application of clausula to any short portions of sentences clearly marked off by their rhythm, whether at the end of the sentence or not. Cic. however is not speaking of a single period only, but of the use of the rhythmical period in general, which he tells us is to be introduced only here and there (raro): each of our rhythmical periods, when we use them, is to have a clausula, or rhythmical ending, different from that of our other periods. raro goes with interponit se and not with numerosa.

quam (fugiens), the rhythmical period and its use under proper limitations.

Hegesias, of Magnesia at the foot of Mount Sipylus, one of the biographers of Alexander the great, and a representative of the Asiatic school of oratory. Strabo xiv p. 648 o ἰδρύς ὁ ἡγέως ἡγεμόνα τοῦ Ἀλεξάνδρου λεγομένου αὐτοῦ παραθέτει τὸ καθεστώτος ἐθνὸς τοῦ Ἀρτεμίδος. His style is sketched as follows by Dion. Hal. de comp. verb. c. 4: ἡγεσιακὸν τὸ σχῆμα
volt, alterum paene Demosthenem, saltat incidens particulias; et is quidem non minus sententii peccat quam verbis, ut non quaeat quem appelleat ineptum, qui illum cognoverit. sed ego illa Crassi et nostra posui, ut qui vellet auribus ipsis, quid numerosum etiam in minimis particulis orationis esset, iudicaret.

Et quoniam plura de numerosa oratione diximus quam quisquam ante nos, nunc de eius generis utilitate dicemus; nihil LXVIII enim est aliud, Brute, quod quidem tu minime omnium ignoras, pulchre et oratorie dicere nisi optimis sententiis verisque

1 Demosthenen


This is hardly an exaggeration as may be seen from the following passage, quoted by Strabo, p. 356: oró τὴν ἀκροσάλιν καὶ τὸ περίττη γραφήν ἔκει δι' οὐκετῶν | ὡρώ τὴν ἔλευσιν, | καὶ τῶν ἱερῶν γέφυρα μέσης | ἔκει δε λεκιαρόν | τοῦτο ὥσπερ | οὓς διονυσεῖ καθ’ ἐκείνων. (Cf. Blass Att. Bscr. iii 318 f., Gr. Bscr. pp. 25—33; and supra p. xxxv.)

Ille quoque, as well as the Atticists of Cicero’s time, imitari Lyssiam, only in the structure of his sentences. Not contented with the long and skilfully artistic periods of Demosthenes, he admired the simpler style of Lyssias and himself wrote in a still simpler manner, breaking up his composition into short clauses and studiously avoiding long and elaborate periods. (Blass Gr. Bscr. 27.)

alterum paene Dom.—and therefore himself by no means devoid of periodic rhythm.—Brut. 35 (of Lyssias) ‘prope... perfectum’. On Lysias cf. 29, 30, 41, 90, 110.

saltat—‘hacks his style into jerky fragments’. saltat, ‘hops’ here and there in a fitful manner, instead of adopting a style that is equaliter and constantier in- grediens. This metaphorical use of the word is apparently not found elsewhere.

incidens particularia, ‘chopping his style into little fragments’, concisely put for orationem in particularis incidens. The particularia are the incisae, so that the former is in sense a cogn. acc., cf. compar pare similitudines (138 med.).

verbs, by affectedly placing them in unusual positions. ineptum, 29.

§§ 227—236. On the utility of a rhetorical prose style.

enim, ‘in fact’ (like γὰρ inchoativum in Gk.), marks the beginning of the unfolding of the thesis just stated, viz. the utility of rhythm.
lectissimis dicere; sed nec sententiaullaest, quae fructum oratorifera, nisi apte exposita atque absolute, nec verborum lumenap-
partenisi diligenter collocatorum, et horum utrumque numerusillust; numerus autem—saepe enim hoc testandum est—non
modo non poetice vincus, verum etiam fugiens illum cique om-
niun dissipimilium; non quin eidem sint numeri non modo
oratorum et poëtarum, verum omnino loquentium, denique etiam
sonantium omnium, quae metiri auribus possimus, sed ordo
pedum facit, ut id, quod pronuntiatur, aut orationis aut poëmatis
simile videatur. hanc igitur, sive compositionem sive perfectio-
nem sive numerum vocari placet, [et] adhibere necesse est, si
ornate velis dicere, non solum, quod ait Aristoteles et Theo-
phrastus, ne infinite feratur ut flumen oratio, quae non aut spiritu
pronuntiantis aut interductu librari, sed numero coacta debet
insistere, verum etiam quod multo maiores habent apta vim
quam soluta. ut enim athletas nec multo securis gladiatores vide-

1 lectissimis cod. Laur. 50, 31: lectissime FPO. sed Madvig, adv. crit. 11 191
(P'Hist) : et FPO; delendam censebat Manutius, nuper defendit Stamm. 3 conl. K.
4 inl. KH. (...testandum) est j.
5 vincus C F W Mueller, coni. Tull, p. 25 (P'Hist) : inunctus FPO. 6 sint (i in ras.) P; sunt FN. 10 sive om. P.
11 et secl. Lamb. 14 librari j: -ii ceteri. coacta FPO, acta O.

| lectissimis, 170. |
| apta, 149, absolute, 'with finish' of style, 171. |
| saepe, as in §§ 67, 172, 187, 194, 198, 202, 221. |
| vincus, 195 (poema) 'nimis est vincum'. |
| eodem—postarum, 188 'nullus est numerus extra poeticos'. |
| sonantium omnium, de Or. iii 185 'numerum est in omnibus sonis atque vocibus, quod habet quasdam impres-
siones et quod metiri possimus intervallis aequalibus'. |
| § 223. perfectionem, 'finish' of style, 168 'perfecto complectoque verborum am-
bitu'. |
| at Aristoteles, Rhet. iii 8 § 2 τὸ δὲ ἀφεσινὰν ἀπέραντον, δὲι δὲ πεπεράνθα μὲν
μὴ μέτρῳ δὲ' ἀπεξεῖ γὰρ καὶ ἄγνωστον τὸ ἀνεποῖο...§ 6 δὲ τῇ μακρῇ ἀποκρυπτεῖαν
cαι δὴν ἐστὶ τῷ τελευτήν μὴ διὰ τὸν ἑμαῖς, μπεδὲ διὰ τῇ παραγράφην, ἄλλα
diὰ τῷ τοῦ ὅμιον. |
| Theophrastus, περὶ λεξιών. As the passage of Ar. has nothing corresponding
to ut flumen (53), or spiritu pronunti-
antis, possibly these come from Theo-
phantus; but the general purport of the passage of Theophrastus was probably
identical with that of Ar. |
| feratur, 67. |

aut spiritu— de Or. iii 173 'interspirationis enim, non defatigationis nostrae
neque librariorum notis, sed verborum et
sententiariarum modo interpunctas clausulas
in orationibus esse voluerunt.' (supra 53);
Ar. Rhet. iii 9 § 5 ἡς εὐανάπτωτος.

interductu librari, the 'transcriber's
interlinear mark of punctuation', an accu-
rate rendering of Aristotle's παραγραφή, cf.
Isocr. de perm. 59 ἄρξαμενος ἀπὸ τῆς
παραγράφης ἀναγράφω. In the papyrus
of the Funeral Oration of Hyperides,
preserved in the British Museum, the
approach of the end of a sentence is often
indicated by a short interlinear dash
below the first word of the line near the
close of the sentence. |

insistere, 207. apta, 149.

ut enim— Quint. ix 4 § 8 'in certamine
armorum atque in omni palaestra quid
satis recte cavetur ac petitur, cui non
artefex mutus et certi quidem pedes
adint?'

athletas, in Tusc. Disp. ii 56 con-
trasted apparently, as a general term,
with special types of athletes, namely
cursores and pugiles.
mus nihil nec vitando facere caute nec petendo vehemens, in quo non motus hic habeat palaestram quandam, ut, quicquid in his rebus fiat utilitatem ad pugnam, idem ad aspectum etiam sit venustum: sic orator nec plagam gravem facit, nisi petitio fuit apta, nec satis tecte declinat impetu, nisi etiam in cedendo quid deuceat intellegat. itaque qualis eorum motus, quos ἀπαλαιστρον Graeci vocant, talis horum mihi videtur oratio, qui non claudunt numeris sententias, tantumque abest, ut, quod ei, qui hoc aut magistrorum inopia aut ingeni tarditate aut laboris fugac non sunt adseduti, solent dicere, enervetur oratio compositione.

vitando...petendo, here, as often, used as technical terms like our 'parry' and 'thrust'.

palaestram, 186, the skill that comes from training.

venustum, de Or. ii 200 'hic nobis orator ita conformandus est et verbis et sententia, ut, quemadmodum qui utuntur armis aut palaestra, non solum sibi vitandis aut feriendi rationem esse habendam putant, sed etiam, ut cum venustate movantur, sic verbis quidem ad aptam compositionem et decentiam, sententiis vero ad gravitatem orationis utatur'. For another comparison in which the exordium is compared to the prolepsis of a gladiatorial combat, cf. ib. ii 317.

petitio, 'unless the blow is neatly directed', de Or. iii 206 'orationis ipsius tamquam armorum est vel ad usum communio et quasi petitio vel ad venustatem ipsa tractatio'. Cat. i 15 'quot ego tuas petitiones ita coniectas, ut vitari posse non viderentur, parva quadam declinatione et, ut aiunt, corpore effugii'. (Servius on Verg. Aen. ix 430 'petitiones proprie dicimus impetus gladiatorium'). Div. in Caecil. 44 'novi omnes hominis petitiones rationesque dicendi': tecte, 'with an adequate guard'; the adverb is rare (aperte, tecte occurs in ad Att. i 14 § 4), but a similar though not identical metaphor is used in de Or. ii 206 'te in dicendo mihi videri tectissimum': tecte corresponds to the preceding caute, just as plagam gravem recalls vehemens. The alternative reading recte, 'correctly', 'in proper form', is however supported by Quint. ix 4 § 8, quoted above.

§ 229. ἀπαλαστρον, 'untrained', 'unschooled'. De Or. i 73 'ut qui piludunt, non utuntur in ipsa lusione artificio proprio palaestrae, sed indicat ipse motus, didicerintne palaestram an nesciant' ('palaestras didicisse' Quint. v 70 § 171), de opt. gen. 8 (Attici) 'qui eatenus valuerunt, sanii et sicci haebeantur, sed ida ut palaestritae: spatieri in xysto ut liceat, non ut Olympis coronam petant', and esp. Quint. ix 4 § 56 'sic etiam quos palaestritas esse nolimus, tamen esse nolimus eos, qui dicuntur ἀπαλαιστοι'. The reading ἀπαλαιστοι is retained in this last passage by Spalding, Bonnell and Halm, though it gives a less satisfactory sense than Cicero's ἀπαλαιστροι. ἀπαλαιστοι ought to mean 'not to be thrown in wrestling' as in Find. Nem. iv 324. In Anth. Pal. xii 223, however, we have ἀπαλαιστος in the sense of insitus palaestrae; ἀπαλαιστος occurs once in the Corpus Inscrip. Gr. 3086 in the form ἄπαλαιστος τροφί, opp. to other metéxontos τοῦ γυμνασίου ib. 3085. It occurs in another sense, 'contrary to the rules of the palaestra', in Anth. Pal. v 274. Also in Hesych. s.v. Κύπρα πάλη ἢ ἕνοι πάλαιστρας καλούσι, ol δὲ ἀπαλαιστος καὶ ἀπάλαιστρον διὰ τὸ τούτο ἐν Κύπρῳ ἄλτερος πάλαισιν. 'Jacobs ad Anth. p. 101 would everywhere read ἀπαλαιστος' L. and S. where the ref. to Cic. Brut. is a slip for Cic. Orat.

claudunt, 20, 198; 177 concloses, 212 conclusiones, 230 f.

envetur—compositione, Quint. ix 4 § 6 'fortius vero quid incompositione potest esse quam vincum et bene collo- catum?'
verborum, ut aliter in ea nec impetus ullus nec vis esse possit.

Sed magnum exercitationem res flagitat, ne quid eorum, qui
genus hoc secuti non tenuerunt, simile faciamus, ne aut verba
traiciamus aperte, quo melius aut cadat aut volvatur oratio; quod
se L. Caelius Antipater in proemio belli Punici nisi necessario
facturum negat. o virum simplicem, qui nos nihil celet; sapientem,
qui serviendum necessitati putet! sed hic omnino rudis:
nobis autem in scribendo atque in dicendo necessitatis excusatio
non probatur: nihil est enim necesse, et si quid esset, id necesse
tamen non erat confiteri; et hic quidem, qui hanc a Laelio, ad

sectuti. 4. ne aut. We here have an
anacolouthon, as the corresponding aut
does not follow. Cic. wishes to intro-
duce a warning against two illegitimate
ways of giving a rhetorical character
to prose: (1) transposing words into an
unnatural order, (2) dragging in otiose
words to eke out the rhythm, and certain
other faults exemplified by one or other
of the orators of the Asiatic school.
The digression on Antipater prevents his im-
mediately following up this clause with aut inania quadam inculae
aperto. 38, 65, ‘obtrusively’. cadat,
168, of the concluding cadence of a sen-
tence, volvatur (217) of the smooth and
flowing rhythm of the sentence as a whole.

§ 230. Caelius. Out of the ten places in
which the name is found in the inscriptions
of the Roman republic, one of uncertain
date has CAELIUS (C. I. L. i 845), another
KALLIVS (ib. 844), and the rest COELIVS
or COELIVS (ib. 270, 382 a coin of 109 B.C.,
479 about 54 B.C., 271 of 94 B.C., 641,
858, 1125). Thus it would appear that in
the time of Antipater the form CAELIVS
had given way to CAELIUS (Peter Hist.
Rom. Rell. cxiii—ccxxviii, 147—164).
simplicem, ironical; ‘how charmingly
candid of him to take us so completely
into his confidence’. 
rudis. opp. to politus (173).
necessitatis excusatio (Rab. Post.
27); ‘the plea of necessity’. Similarly
cex. difficultatibus ad Quir. 23, honoris...
aetatis (Deiot. 9). Sull. 26 and Piso 36,
valetudinis (Piso 13)...senectutis Sest.
112, morti Mur. 47, familiaris funeris
Rab. perd. 8. Verbal substantives are
followed by the gen. of the object, which
has the same meaning as the acc. after
the corresponding verb (Madv. § 283,
obs. 3), e.g. excusare mortum (Phil. ix 8).

Laelius, the consul of B.C. 140, the
well-known friend of Scipio Africanus
the younger (see Introd. to Reid’s Lae-
lius p. 14 ff.). As one of the heroes of
the third Punic War, he was marked out
as a fitting recipient for the dedication of
the history of the second.
quem scripsit, cui se purgat, veniam petit, et utitur ea triaiectione verborum et nihil tamen aptius explet concluditque sententias. apud alios autem et Asiaticos maxime numero servientis inculcata reperias inania quaedam verba quasi complementa numero- rum. sunt etiam qui illo vitio, quod ab Hegesia maxime fluxit, infringendi incidit concidendisque numeris in quoddam genus abjectum incidunt versiculorum simillimum. tertium est, in quo fuerunt

1 'scripsit FPO (ut testatur st): scribit Ern. et Bake susp., cum cod. Eins. k. ad quem scripsit scoll. Schuetz (Stangl) cui FO, gsi P. cui se purgat interpolata esse suspicatur H. 3 maxime rh. servientis k.: et cet. 4 om. O. 5 egesta P. 7 versiculorum optime Jahn (Klotz PHSt): siculorum FPO(M); fortasse, phallorum k. 8 ne cum versiculis quidem aper comparatur oratio membratim nimirum concisa. mihi in mentem venit assiculorum, ut assalorum similis oratio huismodi dictatur parum feliciter Madvig, adv. crit. iii 100.

ad quem scripsit. So, of the dedication of the de Senectute to Atticus, de Am. 4 'in Catone maiore qui est scriptus ad te de senectute', similarly de Sen. 3 'hunc librum ad te de senectute misimus' (and other exx. in Reid’s note).

149. 40. conclusit, 20. sententias. The fragments of Caelius do not enable us to illustrate Cicero’s criticism, as very few sentences of his have reached us exactly as he wrote them. The writers who quote him generally quote him for facts which they state in their own language (Peter u. s. p. ccxxvii).

apud alios, in contrast to those who, like Antipater, indulge in triaiectio verborum, we have the Asiatic school. Three faults of that school are here enumerated.

inania—numeronum, Dion. Hal. de comp. verb. 22 (of the aucto reliquio) othre prosththias tis inos metath, iha o kiklos ekphrison, mhdn phelousais ton kroukimino, de Isocr. 3 paimatphrismos lexieus othe phelousin chrblasai kai apomrkinesis tis ton chrismon tis lagen. The same fault is here specially ascribed by Cic. to certain orators of the Asiatic school. The reference is possibly (as suggested by Blass Gr. Rer. p. 65) to Aeschylus of Knidos and Aeschines of Miletos, whose style was marked by a redundance called by Cic. an admirabilis orationis cursus (Brut. 325).

inclusita, 50, 189.

illo vitio, explained by infringendis—numeronis. The second fault of the Asiatic school is traced to Hegesias.

infringendis, Dion. Hal. de Dem. 43 ad fn. ton rhythwv polaixh me ton androtheis kai aepwmatikous kai evgenieis, spanwv de pon ton uporxmatikous kai 'Iwvokes kai diaklwmwv. concidendis numeris, 726 incidens. abjectum, 'spiritless', 'tame', 'insipid', 2, 184.

versiculorum, 79, 211 minuta et versiculorum similia. This is Jahn’s very plausible emendation for the manuscript reading Siculorum. He quotes in support of it Theon pragyn. 2, 10: διδασκόμετε εξ ων διαφιενοιται το κακως συνιθεναι και μαλατα δη την εμμετρον και εμυθμον λεξαν, ως τα πολλα των ηγεσιων του φησων και των 'Ασιανων καλομαινων μητων. Blass, writing in 1865 (Gr. Rer. p. 27 note), after stating that the manuscript reading is obviously corrupt, adds that no satisfactory correction had yet been proposed, and Kyser in 1860 marked the passage as unmended, though he mentions Jahn’s proposal, which was unknown to Blass at the time when the above work was written.

The manuscript reading Siculorum simillimum, ‘very like (that of) the Sicilians’—a construction resembling the comparatio compendiaria of § 41—can only refer to the Sicilian rhetoricians, namely Corax and Tisias of Syracuse, Gorgias of Leontini, and Polus of Agrigentum. The first two are specially mentioned as Siculi in Brut. 46, and Gorgias is described (with Thrasymachus) as concisis minutis numeris in § 40. Further, in the treatise περὶ ύψους 3 § 2, in the same context as the passage referring to Hegesias and others already quoted in § 216, we have two specimens of the turgid style of Gorgias (Ἐξάθεσιν δὲ τῶν Περσῶν Ζεὺς καὶ γυναῖκες ἐμφυσών τάφοι). § 231. tertium. The third fault of the Asiatic school is monotony of rhythm.
fratres illi Asiaticorum rhetorum principes Hierocles et Meneceles minime mea sententia contemnendi; etsi enim a forma veritatis et ab Atticorum regula absunt, tamen hoc vitium compensant vel facultate vel copia; sed apud eos varietas non erat, quod omnia sere concludebantur uno modo: quae vitia qui fugerit, ut neque verbum ita traicit, ut id de industria factum intellegatur, neque infriciens verba quasi rimos expleat, nec minutos numeros sequens concidat delumbetque sententias, nec sine ulla commutatione in eodem semper versetur genere numerorum, is omnia sere vita vitaverit: nam de laudibus multa diximus, quibus sunt alia perspicue vitia contraria.

Quantum autem sit apte dicere, experiri licet, si aut composi- siti oratoris bene structam collocationem dissolvat permutacione

Hierocles et Meneceles, of Alabanda in Caria; de Or. ii 95 'ut hodie (b. c. 90) Alabandensem illum Meneclum et eius fratrem Hieroclem, quos ego audivi, tota imitetur Asia'. Brut. 325 'genera Asiaticae dictio sio duo sunt: unum sententiosum et argutum, sententias non tam gravibus et severis quam concinnes et venustis, quals...in dicendo...pueris nobis Hierocles Alabandeus, magis etiam Meneceles frater eius fuit, quorum utrumque orationes sunt in primis ut Asiatico in generi laudabiles'; ib. 326 'habebat (Hortensius) et Meneclum illud studium crebrarum venustarumque sententarum'. Strab. xiv 2, 25 p. 661 ὥθεμε δ᾽ ἔτη κατὰ λόγου διότι δόο ἄρτοις αὐτοῖς ἀδελφοὶ 'Ἀλάβανδεις, Μενεκλῆς τε καὶ Ἱεροκλῆς, καὶ οἱ ἑκατέρας ἔτη τὴν ῥίζον ὅ τε Ἀτταλίδοις (de Or. i 76) καὶ ὁ Μάλου (Brut. 245, 307, 316). Blass, Gr. Ber. 6:1 f. Cf. Intro. p. xxxv.

a forma veritatis, 'from the type (o) of real life', 'from the type of nature'. De Or. ii 94 'qui se ad causas contulerunt, ut Demosthenes, Hyperides, Lycurgus, Aeschines, Dinarchus aliqua copulantes, etsi inter se pares non fuerunt, tamen omnes sunt in eodem veritatis imitatione generis versati'.

regula, de opt. gen. 23 (Dem. and Aeschines) 'quorum ego orationes si, ut spero, ita expressero,...erit regula, ad quem eorum dirigantur orationes, qui

LXX 232] ORATOR. 239

Attice volent dicere'.

uno modo. The favourite ending of the Asiatic school was the double trochee (212).

delumbet, 'to lame', 'weaken', 'ener-vate', not found elsewhere in this metaphorical application. A similar use of the adj. delumbis occurs however in Persius i 104 'summa delume saliva', and as an epithet of dictio in Sidonius, Ep. vii 16.

quibus, 'to which certain other faults are clearly opposed'. If we read aia, nam explains omnia sere vita; the meaning being. 'For there are certain other faults the nature of which may be gathered from their opposites, namely the points of excellence in style, on which we have said much already'.

§ 232. apto, 149. si aut, followed after a long interval by aut si in § 233, cf. ut aut...aut ut (149). compositi. The epithet which is usually applied to the oratio (as in 208, de Or. i 50) is here transferred to the orator in the sense of 'careful and exact' in the choice and combination of words. Quint. x 2 § 16 'funt...pro...compositis exultantes', ib. i § 119 'Vibius Crispus compositus et lucundus et delectationi natus' (ib. § 44 'lenis et nitidi et compositi generalis').

structam, 20. Brut. 274 (quoted in note on quam tepide, in § 149 3. fin.).
Ciceronis [LXX 232—


1 corrumpetur coni. Hoerner (Stangl). et om. A. 3 omnis K. 4
immulta—superarunt om. A. paululum cum codd. ἀκατο, paululum τοῦ, paulum Stangl. 5 et A. aut FPO. sequuntur cet. 8 permulta A. sit om. A. 9 paulum FPO et A. paululum H. facile A. 12 ita FPO, etiā A.
superarī ab aliquo om. A.


Marcellos—Maximosque, men like Claudiae Marcellus, the conqueror of Syracuse; and Q. Fabius Maximus Consulter.


L. Mummius (Achaicus), the destroyer of Corinth (v. c. 146). De Off. ii 76 ‘quid? L. Mummius num quid copiosior, cum copiosissimam urbem funditus sustulisset? Italian ornare quam domum suam maluit’. Plin. N. H. xxxiv 36 ‘Mummius Achaia devicta replevit urbem non relicturum filiae dotem’. II Verr. iii 9, iv 4. Strabo viii 6, 23 p. 381 (from Polybius) σχεδόν δὲ τι καὶ τῶν ἄλλων ἀναβρασμῶν τῶν ἐν Ψάρη καὶ Πελάτα καὶ ἀραμα ἐντεῦθεν (from the spoils of Corinth) ἀφάγωθα παῦτα δὲ καὶ ἀ αἰτήμα τῆς Ψάρης ἑλλείς ἀνθών. The fact that the works of art taken from Corinth were distributed by Mommious over the cities of Italy is proved by dedicatory inscriptions still extant (two found at Trebula, also one at Nursia and another at Parma, C. I. L. i 543—5).

Deliaque. Delos (like Corinth) was celebrated for its bronzes, p. Sex. Rosc. 133 ‘Deliaque et Corinthia vasa’, cf. II Verr. iv 11; ib. ii 83 ‘Deliaque supellex ex aurea’; Plin. N. H. xxxiv 9 ‘antiquissimam aeris gloria Deliaque fuit, mercatus in Delo con-celebrante toto orbe’. Deliaque is therefore to be here understood of a wholesale vendor of the bronzes of Delos. The word is formed like Aegyptiacus, Corrinthiacus, Niliacus; the corresponding Grk. form is Δῆλαος, the exact Latin equivalent of which is not used by Cic. except as an epithet of Apollo (II Verr. i 47, Nat. Deor. iii 88). Syro may contain (as suggested by Jahn) an allusion to the magnificent art-treasures of Syria in the time of the Seleucidae. It is here associated with a certain amount of contempt, Syria being one of the chief sources of the supply of slaves at Rome.
videsne, ut ordine verborum paululum commutato, eisdem verbis, 233 stante sententia, ad nihilum omnia recidant, cum sint ex aptis dissoluta? aut si aliquid inconditi adripias dissipatum aliquam sententiam eamque ordine verborum paululum commutato in 5 quadram redigas, efficiatur aptum illud, quod fuerit antea diffuens ac solutum. age sume de Gracchi apud censores illud: 'abesse non potest quin eiusdem hominis sit probos improbare, qui improbos probet'; quanto aptius, si ita dixisset: 'quin eius- dem hominis sit, qui improbos probet, probos improbare!'

Hoc modo dicere nemo umquam noluit nemoque potuit quin 234 dixerit; qui autem alter dixerunt, hoc adsequi non potuerunt. ita facti sunt repente Attici; quasi vero Trallianus fuerit Demo- sthenes! cuius non tam vibrarent fulmina illa, nisi numeris con-

§ 233. ad nihilum...recedant, Phil. vii 27 'tantum apparatum ad nihilum recidere', ad Att. iv 16 § 12 ad nihil, Lucr. i 857 ad nilum. aptis, 149. dissoluta, 196. inconditi, contrasted with compositus, and like it commonly applied to the oratio (as in 150) rather than to the orator. It is very rarely used of persons, in any sense (see Tac. H. ii 16 mitiles inconditi).

dissipatum, 220. in quadrum, 208. efiiciatur. Fiderit suggests the future efficietur, as the more usual construction.

diffuens, 20 fluens; solutum, 77, 228.

Both words are used in Brut. 274 'nec vero haec soluta nec diffuentia, sed astricta numeris'.

de Gracchi, sc. oratione. Quint. ix 4 § 15 'idem (Cic.) corrigit, quae a Graeco composita durius putat. illum decet; nos hac sumus probatius contenti, quod in scribendo, quae nobis solutiora ob-tulerunt, componimus'.

apud censores. In 126 B.C. Gaius Gracchus went as Quaestor to Sardinia, and returned to Rome in 124 without having been formally recalled. On the Censors, accordingly, proposing to remove his name from the register of the equestrian order, he defended himself with complete success. (Plutarch's life, 2.) Meyer's Orat. Rom. fragm. 2 p. 230—3.

§ 234. adsequi non potuerunt. Cic. has already referred to the imbecillitas of the Atticists of his time (23).

facti sunt repente, implying that they are upstart sciolists whose familiarity with the models of Attic oratory is of very recent date.

Trallianus. As though Dem. were no true Attic orator, but only an orator of the Asiatic school, from the Carian town of Tralles, near the northern bank of the Maeander. Tralles is here selected as a typical Asiatic town. It produced two somewhat celebrated orators of the Asiatic school: Dionysokles and at a later date Damasos, Strabo, 649 εγκώντο δ' καὶ ἰθῷος εὐφανεῖς Διόνυσοκλῆς τε καὶ μετὰ ταύτα Δαμάσου ἄκουσαὶ. The latter was also a famous declamator and is often referred to by Seneca (Blass, Gr. Ber. 72).

vibrarent. Brut. 326 'oratio incitata et vibrans'. Quint. xi 3 § 120 'sententias vibrantes digitis iaculantur', x 1 § 61 (of Archilochus) 'cum valde tum breves vorantesque sententiae', xii 9 § 3 'vi-brantibus concitatissque sententiis velut missilibus utetur'. As a transitive verb,
torta ferrentur. sed si quos magis delectant soluta, sequuntur ea LXXI sane, modo sic ut si quis Phidiae clipeum dissiparet, colloca-

1 quis...sequuntur FPO: quem...sequatur A (h et st). 2 sic ut A, om. FPO. 'suspicer post modo sic excidisse nonnulla in hanc certe sententiam: ut singula lumine a verborum et sententiarum commendentur' Bake; lacunam indicat K. (segur ea sane modo ficiat fuijfigir clipeu A.) clipeum A et (ut testatur Stangl) OPM (Kp): clipeum F1 (OJHST); clipeum F1 (M). conc. K.

it is applied by Cic. to hastas in de Or. ii 315, de Off. ii 29, and by Ovid to the fulmina of Jupiter (Met. ii 308). fulmina, (v § 29, Plut. Per. 8 κεραυνόν ἐν γλώσσῃ φρένων of the 'thundering' of Pericles); ad Att. xv i b § 2 Δημοσθένους fulmina. So in the π. ύψους 34, (Dem.) καταβροτά καὶ καταφέγγει τοῦ ἀτὸν αἰῶνος φρόνας, and in Milton's Par. Reg. iv 270 the 'famous orators' of Athens are described as those whose 'resistless eloquence' 'fulmin'd over Greece To Macedon and Artaxerxes' throne'.

The text is quoted by Quint. ix 4 § 55 'neque enim Demosthenis tanto opere vibrata dicit, nisi numeris contorta ferrentur', and Hieronym. op. ad Demosth. cxxxv 6 contortae Demosthenis vibraque sentientiae tardius languidiusque ferrentur' (Heerdegen).

numeros contorta, his thunderbolts would not have been launched with so much force, had it not been for the rhythm with which they are whirled and sped onward. Quint. ix 4 § 9 'mibi compositione velut aemint quibusdam nervisis intendi et concitari sentientiae videntur', de Or. i 242 'cum amantatas hastas acceperit, ipse eas oratoris lacerit viribusque torquetur' (see Rich's Dict. Antiq. s.v. amentum, and note on Eur. Bacch. 1205; also Köchly's interesting paper on the hasta ammentata in the Verhandlungen of the Philologen-versammlung at Würzburg, 1868, p. 226—239).

The spear, or the thunderbolt, like the missiles of our rifle guns, has a rotating movement imparted to it by the whirling action described in contorque, which gives it greater certainty in hitting the mark; similarly, says Cic., the sentences of a Demosthenes owe their force and swiftness to their rolling rhythm.

ferrentur. For the impf. subj. in both clauses, cf. notes on 27 fn. and 29 init.

soluta, opp. to apta 174; sequuntur, 4. sane, 'of course'; they are welcome, for all I care, to follow such models.

Phidiae clipeum, the shield of the chryselephantine image of Athena in the Parthenon. De Or. ii 73 'in his operibus si quis illam artem comprehenderit, ut tamquam Phidias Minervae signum efficere possit, non sane, quem ad modum ut in clipeo ideam artifex minora illa opera facere disçat, laborabit'. Tusc. Disp. i 34 'Phidias sui similem speciem inclusit clipeo Minervae', Plin. xxxvi 18 'in scuto eius Amazonum proelium (Pausan. i 17, 2) celavit in tumescente ambitu, in parmae eiusmodem concava parte deorum et Gigantum dimicationes'. Plut. Pericl. 31 τὴν πρὸς Ἀμαζόνας μάχην ἐν τῇ ἀστικῇ ποιῶν αὐτὸν τινα μορφῆν ενετύπωσε πρεσβύτου φαλακρὸς πέτρων ἐπηρμένον δὲ ἀμφότεροι τῶν χειρῶν καὶ του Περίκλου εἴκοσι τρίην ἐπέκειν ἐνέθηκε μαχαίριν πρὸς Ἀμαζόνα, τὸ δὲ σχῆµα τῆς χειρὸς ἁπάντως ἀνατίθετο πρὸς τῆς βίου τοῦ Περίκλου πεπόθμων εὐξηκήν ὀλοκληρωτικοῖς βοήθειαν τὴν ὑμοστήτη παραφαινομένην ἐκτίθενθεν. Dio Chrysost. Orat. 12, 6 Περίκλη δὲ καὶ αὐτῶν λαβὼν ἐποίησεν, ὡς ψαλιν, ἐπὶ τῆς ἁστικῶς. [Arist.] οἰκονοµ. 6 p. 399 (and to the same effect in de mirabil. auscult. 155 p. 846 a) ψαλιν δὲ καὶ τον ἁγαλαματοτιοι Φειδίαν κατασκευαζοµένου τῆς ἐν ἀκρωτίδει Αθηνᾶν ἐν μεσοτίῳ ταύτης τῆς ἁστικῆς τοῦ ἑαυτοῦ πρόσωπον ἐνυποκαθαρίσαι καὶ συνθηκαὶ τον ἁγαλαµατιαν τον ἁγαλαµατιαν διὰ τῶν ἄφαντον δηµοσιεύωσιν, ὡς εἰς άνάγκης, εἰς τὶς βούλιον αὐτὸν περιαίρειν, τὸ σύµπαν ἁγαλαµατία λυεῖν καὶ συγκεῖν. Cf. Thuc. ii 13 (of the gold of the statue) περιαίρειν ἀναµατίαν; Valer. Max. viii 14 § 6 'clipeo Minervae efficiam suam includas, quia controversia ipsa operis consigito solvere tenis' (Engelmann in Arch. Zeit. 1868, xxvi 107); Apul. de mundo 32 'Phidian illum, quem fictorum procrem fuisse tradit memoria, vidi ipse in clipeo Minervae, quae arcubus Atheniensium praesidet, oris (sui) similitudinem * * colligasse ita ut. si quis olim artificis voluisset exinde imaginem separare, soluta compuge simulacri totius in colunmatis interret'; Ampelius, lib. memoria. 8, 10 'in...clipeo medio Daedali est imago ita collocata, quam si quis imaginem a clipeo velit tollere, perit totum opus, solvitur enim signum' (Overbeck, Schriftenquellen §§ 661 ff., Michaelis, der Parthenon p. 268 ff.).
tionis universam speciem sustulerit, non singulorum operum venustatem; ut in Thucydide orbem modo orationis desidero, ornamenta comparant. isti autem cum dissolvunt orationem, in qua nec res nec verbum ullam est nisi abiectum, non clipeum, sed, ut in proverbio est—etsi humilium dictum est, tamen simile est—scopas, ut ita dicam, mihi videntur dissolvere. atque ut plane genus hoc, quod ego laudo, contemptissse videantur, aut

Cicero here ironically tells those who prefer a loose and uncompacted style that they are welcome to adopt it, provided their composition is like the shield of Phidias, which, if separated into its component parts, loses only in general effect and not in beauty of detail. In the British Museum we have a large fragment of a marble shield which was first identified by Conze as a copy of the shield of Phidias (Arch. Zeit. 1865 p. 33 ff., and die Athena Parthenos des Phidias und ihre Nachbildungen, 1883, esp. p. 57—61). The writer, however, seems hardly justified either in inferring from the present passage the existence, in Cicero's time, of free copies of the work of Phidias, or in implying that it is the cramped and contracted reproduction of the many exquisite details of the shield that Cic. here describes as marring the beauty of the original design. Dissolvere can only refer to the taking to pieces of the several parts of the composition, and it seems from some of the passages already quoted that the original was so contrived that this was possible. For a general account of the work cf. Fergy’s Gk. and Roman Sculpture, p. 185 f.

Clipeum. This spelling is supported by an inscription near the end of the first century A.D. (Inscr. Regni Nub. 5250). Clupes is however found in the Mon. Ancyranum vi 20 and in the C. I. L. ii 1263, 1286. clipes is a barbarism (see further in Wilkins’ De Or. ii 73).

Thucydide, 219. orbem, 149. ornamenta, Dion. Hal. de Thuc. 24 εἰρω δ’ ἃν τις οἶκ ὀλύν καὶ τῶν θεατρικῶν σχημάτων κείμενα παρ’ αὐτῷ...τιττάρα μὲν ἐστιν ὄψιν ὀργανα τῆς Θουκυδίδου λέγεται...τὸ ποιητικὸν τῶν ὀνομάτων, τὸ ποιητικὸν τῶν σχημάτων, τὸ ποιητικὸν τῆς ἁρμονίας, τὸ τάχος τῆς σημαίας, ἐπ. ad Pomp. 3 τὸ μὲν Προδοτὸν κάλλος ἱλαρόν ἐστι, φοβητόν δὲ τὸ Θουκυδίδου.

abiectum, 184. scopas—dissolvere, ‘breaking in pieces a broom’, the component parts of which are absolutely useless. ad Att. vii 13 § 6 (written 3 years before) ‘...Caesarem viidi Minturnis...cum absurdissimis mandatis, non hominem sed scopas solutas’.

16—2
scribant aliquid vel Isocrateo more vel quo Aeschines aut De- mosthenes utitur, tum illos existimabo non desperatione reformidavisse genus hoc, sed judicio refugisse; aut reperiam ipse eadem condicione qui uti velit, ut aut dicat aut scribat utra voles lingua eo genere, quo illi volunt; facilius est enim apta dissolvere quam dissipata connectere. res autem se sic habet, ut brevissime dicam quod sentio: composite et apte sine sententiis dicere insania est, sententiose autem sine verborum et ordine et modo infantia, sed eius modi tamen infantia, ut, ea qui utantur, non stulti homines haberi possint, etiam plerumque prudentes; quo qui est contentus, utatur: eloquens vero, qui non approbationes solum, sed admirationes, clamores, plausus, sive, si liceat, movere debet, omnibus oportet ita rebus excellat, ut ei turpe sit quicquam aut spectari aut audiri libentius.

Habes meum de oratore, Brute, judicium: quod aut sequere,

2 tune A. ex aetimabo A. reformidavisse A et OP (ii): formidavisse F. 3 reperiam ipse A (0)jhs), idem probaverat Bake: reperiam ipse FPO (Lamb. oKp); reperiant ipse cod. Vit. (Ern. Sch. m); reperiant, ipse Madvig adv. crit. ii 191; reperiant ipse F. 4 conditione A. ut aliquid scribat Bake. utra voles 'auctore Ernestio recipiendum fuit' Bake. 6 conectere F, connectere O. connectere MOP. res autem se FPO; Res (in marg.) Se autem A (si). 7 composite et om. A. 9 tamen om. A. 13 guidquam MJP. spectari A (MKjPs), idem probaverat Bake: expectare FPO; expectari codd. Laur. 50, 51 et Eins. (II). 14 audire FPO. 15 signaere A.

**judicio.** on principle.

reperiam ipse. if, in their despair, they shrink from composing in the highly finished manner of Isocrates &c, Cicero, on his part, offers to find some one (ironically meaning himself), who is willing for the nonce to accept their own conditions, and to shew how easy it is to imitate their loose and disconnected style.

utra voles lingua. here the context, with its mention of greek orators, makes it obvious that the two languages are Latin and Greek; but even without such a context the phrase is quite intelligible, and it is so found in Hor. Od. iii 8, 5 'docte sermones utrusque linguae', and Plin. N. H. xii 1, § 9 'utrusque linguae monumentis'. voles is the indefinite use of the second person.

facilius—conectere, quoted by Servius on Verg. Aen. iv 482.

apta, 149. dissipata, 220. for this and similar words, cf. de Or. i 187 'dispersa et dissipata (opp. to conclusa)...diffusa...'; 188 'rem dissolutam divolamque'.

§ 236. composite, 208.

insania...infantia, the point of the antithesis is increased by the similarity in sound which sharply marks out the two contrasted words.

ordine refers back to composite.

modo, 'rhythm', as in 293, referring back to apte.

utatur, somewhat similar in sense to Hor. Ep. i 6, 67 'si quid novisti rectius istic, Candidus imperti; si non= (sin his contentus es), his utere mecum'.

eloquens, de Or. i 94 quoted on § 18.

admirationes—de Or. i 152 'haec sunt quae clamores et admirationes in bonis oratoribus efficacian. Cf. note on admiramentur (97).

§§ 237—238. Concluding observations addressed to Brutus. Cicero has endeavoured to state his own opinion as to the ideal type of orator, and cannot pretend to have done anything more. If he has failed to give satisfaction, then either the task is in itself impossible, or in seeking to oblige a friend, the author has overestimated his own capacity.

habes is frequently used to introduce the conclusion of a treatise: e.g. in de Or. ii 361 'habetis sermonem bene longum, &c', de Sen. and de Am. ad fin. 'haec habui de senectute (de amicitia) quae dicerem' (Seyffert Schol. Lat. i § 40, 2).
si probaveris, aut tuo stabis, si aliud quoddam est tuum; in quo neque pugnabo tecum neque hoc meum, de quo tanto opere hoc libro adseveravi, unquam adfirmabo esse verius quam tuum; potest enim non solum aliud mihi ac tibi, sed mihi met ipsi aliud alias videri; nec in hac modo re, quae ad volgi adsensum spectet et ad aurium voluptatem, quae duo sunt ad iudicandum levissima, sed ne in maximis quidem rebus quicquam adhuc inveni firmius, quod tenerem aut quo iudicium meum dirigeream, quam id, quodcumque mihi quam simillimum veri videretur, cum ipsum illud verum in occulto lateret. tu autem velim, si tibi ea, quae disputa-

1 probabis A, corr. in marg. quoddam cod.: quidem J. 2 tantopere PO et A. 3 ads. KPH. unquam MO. 4 advising A. 5 volgi A (k). 6 novissima FPO. 7 quidquid A (m). 8 adgeritime A (H coll. § 9). 10 verum PMO; verum tali (=tamen) A (Stang), tam cod. Laur. 50, 31 (h), cum F.

tuo stabis, Tusc. Disp. v 81 ‘suis stare iudiciis’. Madv. § 267, Roby § 1172.

potest—Thus the ideal in oratory turns out to be something very far from permanent and unchanging, it varies with different persons, and even at different times with the same person, in short it is not ‘objective’, but ‘subjective’, and as such it has no claim to be a true ideal in Plato’s sense of the term.

ad aurium voluptatem, 162, de Or. iii 177.

ad iudicandum levissima, of most trivial importance towards forming a sound judgment, ‘too variable to establish an opinion’, ad Fam. iii 10 § 8 ‘ad indicandum odium apertissimum, ad nocendum levissimum’; Roby § 1377. ad iudicandum has an active sense, while in such passages as de Off. iii 30 ‘haec ad iudicandum sunt facilissima’ the gerund appears to assume a passive meaning (Roby ii p. 64).

simillimum veri. The Academic School, to which Cic. belonged, held that it was impossible to attain to the verum but only to the veri simile. Tusc. Disp. v 11 ‘nos id potissimum consecuti sumus, quo Socrates usum arbitraborum, ut nostram ipsi sententiam tegermus, errore alios levemus et in omni disputate quid esset simillimum veri qucereremus. ‘In order to act sensibly we need no knowledge. For this purpose probability is quite enough; and anyone can follow probability even though he is conscious of the uncertainty of all knowledge. Thus probability is the highest standard for practical life.’ (On the New Academy, Arcesilaus, in Zeller’s Stoics, Epicureans and Sceptics p. 505 Eng. ed.) ‘We shall withhold all assent, not allowing any ideas to be true, but only to have the appearance of the truth (ἀληθῆ φαινεμά) or probability (ἀμφας, πιθανός)’, id. p. 523 (of Carneades). ‘Quidquid acciderit specie probable, si nihil se offeret quod sit probabilitati illi contrarium, utetur eo sapiens ac sic omnis ratio vitae gubernabatur’, Acad. ii 99.

ipsum illud verum, 10 ad αληθίνος.

in occulto lateret, ‘was hidden in obscurity’. Acad. i 32 ‘interdum cum adhibebamus ad eos (certain Sceptics) orationem eius modi: ‘Si ea quae disputentur, vera sint, tum omnia fore incerta’; respondent: ‘Quid ergo istud ad nos? num nostra culpa est? naturam accusa, quae in profundo veritatem, ut ait Democritus, penitus abstraserit’, ib. i 44 (of Democritus, Anaxagoras, Empedocles, as well as Socrates) ‘qui nihil cognosci, nihil percipi, nihil scire posse dixerunt; angustos sensus, imbecillos animos, brevia curricula vitae et, ut Democritus, in profundo veritatem esse demersam, opinionibus et institutis omnia teneri, nihil veritati relinqui (where Reid remarks that the common trans. well is weak; abyss would suit better). Diog. Laert. ix 72 Δημόκρι-
tos φησι: ἑτερ δε οὐδέν ἔλαμπεν ἐν μυθῷ γὰρ ἡ ἀληθεία. Cf. Seneca N. Q. vii 32 § 4 ‘vix ad fundum veniretur. in quo veritas posita est’, de Ben. vii 1 § 6 ‘involuta veritas in albo latet’. Scandinavian legend also has its ‘well’. At the root of the celestial ash-tree, was the well of Mimir, in which all wisdom lay concealed.
tata sunt, minus probabuntur, ut aut maius opus institutum putes
quam effici potuerit, aut, dum tibi roganti voluerim obsequi,
verecundia negandi scribendi me imprudentiam suscepsisse.

§ 238. minus probabuntur. Several
points of divergence between the opinions
of Cic. and Brutus have been observed in
the course of this commentary, e.g. their
difference on the subject of Isocrates (49).
aut maius. The concluding sentence
is an echo of the first two sections of the
treatise.

imprudentiam is defended by § 4 'malo ...
desiderari a te prudentiam meam', and
by iudici nostri error in § 25. In support
of the alternative reading imprudentiam,
Heerdegen quotes de Or. ii 361 'habetis
sermonem bene longum hominis utinam
non imprudentis, illud quidem certe: non
nimis verecundi'; but, in the present
passage, so sharp a contrast is somewhat
out of place, and it may be doubted
whether Cicero would, even in irony,
have laid himself under the imputation
of 'impudence' for endeavouring to de-
lineate the ideal orator.

SHIELD OF ATHENE IN THE BRITISH MUSEUM.
(See note on page 243.)
LATIN AND ENGLISH INDEX.

Wherever there is no indication to the contrary, the numbers refer to the sections, and to the notes upon them. In the case of some sections, which extend over several pages, the number of the page is added.

The Roman numerals denote the pages of the Introduction.

a quo, 113
ab odem verbo ducitur, 135
abicere, 127, 199
abiectus, 184, 230, 236
abluere, 107
abs, 158
absolutus, 17, 182
abusio, 94
Academia, quantity of penult., 12
Academics, 12, 46
accept tabulae, 158
Accius, 36, 156, 164
accusatio (Verris), 103
accusativum, 85
acies, 42
actio, 55, 56
actor, 61
actuosus, 125
aculei, 62
acumen, 110
acutus, 20, 57, 58, 98
accommodare, 23
adductio, 137
adipitum, 25
adserent, 21
adferre quaestionem, 66
adfluens, 42, 79
adhibitis (diiectus), 49
adhibere (intendium), 48
adhibetur idem, 135
admirari, 5, 97
admirationem habere, 11
adstare, 139
adversaria evertere, 122
aequabilitas, 21, 53
aequalter, 198, 205
Aeschines, xxix, §§ 26, 29, 57, 110, 235
Aeschines (Milesius), xxxvi
Aeschylus (Cnidius), xxxvi
af, 158
Africanus, 232
afuisse domo, 146
agrestis, 148; agrestioribus Musis, 12
ain, 154
Ala, 153
Albucius, 149
alio oratio, 94
altus aequo aequo, 72
aliaque, 49 note
alte, 98; altius, 65, 82
altero tanto, 188
ambiguitatem, 115; ambiguinin, 121
ambitus, 38, 204
amplificare, 310
amplificatio, 102
amplus (of style), 20, 30, 97
amputatus, 170
an, 31, 109, 144
anacoluthon, 62, 230
analogy, 155
Anaxagoras, 15
anceps, 98
Andocides, xii
angustus, 198
anomaly, 155
Antipater, 230
Antiphanes, xii
Antonius (M.), 18—19, 33, 69, 100, 105,
132
Apelles, 5, 73
aperte, 65, 230
aphorisms, 6, lxv
Apollonius, xxxvii
aptus, 149, 153
arboretum (simile), 147
arce et urbe, 93
Archilochus, 4
ardens oratio, 132
argutiae digitorum, 59
argutus, 38, 39, 42; argute, 98
Aristophanes, 29
Aristophanius, 190
Aristoteles, 5, 94, 127, 214, 218; Rhet. 51, 99, 114, 172, 178, 192, 195, 210, 228; his style, 62; Isocr. xvi. 62; theorei 46; three kinds of proof, 69 (note). See also on his Rhetoric p. lxvii ff.

arr = rhetoric, 122
art, illustrations from, 5, 36, 73, 74, 169, 241; Roman view of, 5, 110; Cicero’s relations to, lxix ff.

arte, 140
articulus, 59
artifex, 161, 172
artus, 220

Asia, 162, 212
Asiatic Oratory, p. xxxiii—xxxvi
Aristaeus, 27, 230 f.
asper, 206, 150
aspergere, 87
asperitas, 164
aspirare, 160
at, 143

Athenae, 23, 27, 105, 151
Athenienses, 25, 31
athleta, 228
atque, 49
atrocius, 56
attenuatus, 108
Attic Orators, p. xi—xxxii
Attic salt, 89
Attice dicere, 23, 26, 28, 29
Atticum, 23, 29, 89
Atticus (his liber annalii), 120
Atticus (orator), 76—90, 83
Attici novi, xliv, §§ 23, 28, 89, 234
attinendi, 157
aucupari, 63
aucupium, 84, 197
audere, 138
Augustine, 27, 33
auritus (non praeparatifs), 99
autem, resumptive, 18; symbol for, lxxx f.
avertere animos, 138 p. 145
avidus, 104
Axtilla, 153

bacchari, 99
Bacon, quoted, 56
barbatus, 160
Bellius, 153
Blass, quoted, xviii, xx, xxviii, xxxiii, and in the notes passim.
bonitas, 59, 164
brachis profectione, 59
Bradshaw, H., lxxx note
bruitas, 130
Bryce, 160
Brutus, an Academic, 51; ancestors of, 110, 153; at Athens, 105; busts of, 110: character of, 34; his opinion of Isocrit., 40, 172:; philosophic studies, 51, 73; at Rhodes, 5; villa of, 110. See also pp. liv—lx. Cicero’s Brutus, xxxix—xl, xlix, § 23
Burke, lxv, note on § 176

Burrus, 160
cadere, 67, 149, 168, 199, 213, 216, 220; cadere in, 37, 95; cadere similiter, 135; cadunt (sub oculus), 9
caducus, 101
Caecilius, 25
Caecina, 102
Caepiones, 160
caesim, 225
calamitri, 78
callidus, 20 p. 23; callide, 98; callidior, 23
Calvus, xlvi
candidus (of style), 53
canit bellicum, 39
canticum, 57, 184
capaces (aures), 104
capere, 63
capitales, 156
capitis, 154
Carbo, 213
carrera, 157
Carta, 25, 57
Carneades, 51
casta (oratio), 64
casu—communctur, 135 p. 140
casu—similes, 164
Catilina, 129
Cato (the Censor), 152
Cato, 35, 41; the laus Catonis, lii, lvii
causa, 185
causidicus, 30
cautio, 141
celeritas, 53
censo, 115; (sentio), 195, 197
censoriae tabulae, 156
Ceres Hennenis, 210
certus, 38; vocis somni, 55
cervices, 59
Cetegi, 160
Charmadas, 51
chiasmus, 74, 142, 212
chorus, 212
Chrysiphus, 115
Cicero, illustrations from art, lxxi, 5, 36, 73, 74, 169, 234; Cic. and the Atticists, 23, 28; Brutus, xxxix—xl, xlix, 23; pro Caecina, 102; laudatio Catonis, 35; Cato’s praise of, 41; pro Cluentio, 103, 107; de consulatu, 210; pro Cornelio, 103, 225, 232; his contemporary critics, lx, 27, 99, 108, 143; his enemies, 140; pro Flacco? 131; on Isocrates, 40, 174; his literary activity, 148; pro Milone, 165; pro Oesicis, 72; de Oratore, xlviii, 22, 135 ff.; Platonic studies of, 10, 12 (see Plato); de imp. Cn. Pomp. 102; pro Rabirio per. rei, 102; at Rhodes, 5, 25; pro Q. Roscio Amerino, 107; pro Scauro, 223; his services publicly
recognised, 140; his studies, 146—7; pro Titinius, 139; his translation of Aratus, 153, of Dem. and Aesch. 36, 37; of Plato's Timaeus, 10, cf. 120; Topica, p. l, 88, 43—46; Verrine orations, 103, 167, 210.

His rhetorical training, xliii; his rhetorical works, xlvii; Cic. as a rhetorical stylist, lxiii—lxiv; his quotations from his own speeches, lxv; his tastes in matters of art, lxix ff.

Cicero's Orator, its date, p. li; circumstances of its composition, p. lii—liii; dedicated to Brutus, liv; its polemical purpose, lviii—lx; its aphorisms, lxvi; quotations from, lxvii, lxxxvii f.; Greek authorities followed in, lxvii—lxxi

circuitus, 78, 187, 204

circumscriptus, 38
civilis, 30, 120; civiles causae, 69
clamor, 107, 214
claudere, 229
claudere (= claudicare), 170
claudico, 173, 198
clausula, 226
clausus, 198
cipheus (of Athene Parthenos), 234
Clitomachus, 51
Coa Venus, 5
cogamentare, 77
Coelius, 230
cognate abl., 83
cognoscere, 143
coharere, 149
colligere, 168
colloquare, 50, so, 140, 149
colorare, 42
conici poetae, 67
conis, 128
commorari, 137 p. 141
commotae est, 39
commune judicium, 117
communes loci, 126
commutare, 210
commutata (verba), 135
comparare 138 p. 145
comparatio compendiaria, 41, 68
complementa numerorum, 230
complexio, 85
componere, 164
compositio, 181
compositor, 61
compositus, 232
comprehensio, 149, 198, 204
con—long before 2 and f. 159
concider, 230
conciliare, 122
concinnitas, 38, 81, 83, 149
concinnus, 20 p. 23, 65
concitus, 40, 187
concludere, 122, 137, 220
conclusio, 169
conclusus (of style), 20 p. 22
concurrere, 200
concurrere vocalium, 77
condire, 185
conditional sentence, 141
conferre culpam (in alium), 137 p. 144
confirmare (sua), 122
conglutinatio verborum, 78
conicetur (in idem), 135
conjectura, 126
coniunctus, 202
coniungere (vocales), 150
consentamentum, 74
consequi (v insensitive), 22
consider, 96
constitere, 30, 199
constructio, 37
consuetudo, 76
contenta voce, 56
contentio, 37, 45, 59, 85, 95, 109, 212
contineri, 10, 187
continuatio, 85
contiones, 66
contortus, 66, 234
contractus, 78
contrarium, 38, 121, 135, 164
contrast by mere juxtaposition, 109
controversia, 45
convicium, 160
coordinate propositions, 142
copta, 46
copulare, 115, 154
Corax, p. v
cordax, 193
Cornificius, pp. xlviii and 21
corona, 160
corporis eloquentia, 55
corrector, 190
corigimus nosmet ipsos, 135 p. 140
Cotta, 106
Crassus, 19, 106, 132, 219, 222 f., 226
credio, 155
Creighton, M., lxxxiii note
crepidio, 224
criticus, 215, 218
cumb c. indic. et sub. 26
cum = ex quo, 171
cum praesternis, 32
cum repeated, 144
Curio, 129
curtius, 168, 173
dactylicus numerus, 191
decere, 70, 73, 79, 94, 123
delamator, 47
deleinare, 137 p. 141—2, 138 p. 147
decorum, 70
decurto, 178
defensiones, 103
defersius, 107
definire, 65, 137 p. 142
definitio, 45, 116
defixus, 9
defraudasse auris, 221
decere de statu, 129
‘dein’, 154
deinceps, 187
delabi, 11
delectare, 69
Delacous, 232
deliberatio, 138 p. 144
deliciae, 39
delivery (exaggerated), 57
delumbare, 231
Demades, 90
Demetrius, p. xxxiii, § 92
Democritus (style of), 67
Demosthenes, bust of, 110; de Cor., 57, 111, 133; on delivery, 56; de fals. leg., 111; figures in, 136; hiatus in, 151; humour of, 90; Lept., 111; ‘letters’ of, 15; Phil., 111: 6, 23, 26, 27, 29, 104, 105, 226, 234, 235; also p. xxix—xxix
denique, 74
denuntiare, 138 p. 146
depicta, 39
deprecari, 138 p. 147
describere mores, 138 p. 144
destinunt similitur, 135 p. 138
detrahere, 101
detin, 155
devincire, 85
Diana Sestana, 210
dicacitas, 87
dicax, 90
dicere and loqui, 63, 113
dicere ornare, 142
dichoreus, 212
didacticus, 145
difficultia, 184
diffidierent, 97
diffloquus, 233
diffusus, 187
dignitatis, 89
‘dignus’, 161
digressions, 65
dilatare verbis, 40
dilucidus, 20 p. 22, 79, 124
dimensus, 38, 183
dimedi, 147
dimiliture, 200
Dionysius of Halicarnassus, xii, xxi, xxxi, xxxviii, xlv, lxx, lxxiv, pp. 21 and 85 &c.
discere (a re), 65
discipitus, 200
disertus...eloquentia, 18
disperitere, 138 p. 146
disserere, 113
dissimulare, 145
dissimulatio, p. 143
dissipatus, 230, 233, 235
dissolutus, 135 p. 139, 195, 198, 233
distinctus, 53
distinguer, 21
distrare voces, 152

diversus, 202
dividere, 137 p. 143
doctra, 113
doctus, 130, 209, 210
domesticus, 23, 132, 143
domo adiata, 89
domo deprimatur, 186
doryphorus, 5
Drusi, 213—4
Duellus, 153
‘duellum’, 153
‘duis’, 153
duorum virorum, 156
duplicatur (verba), 135

e republica, 158
cece, 30, 53
educere, 42
‘effista’, 163
effundere, 48
eatus, 72
elegans, 83
elegantia, 28
elegantia, 79
eloquentia...disertus, 18
emanare, 47
emendationes suggested, 16, 23, 50, 163,
213, 215; (Quint. xii 10 § 61) 85, (ib. 6 § 4) 107; (de Off. ii 66) 141, (de Or.
ii 193) 163. See also Nixon, J. E., and
Reid, J. S.
Emerson, quoted, 66
emin (position of), 2; (sense of) 58, 100,
227
Ennius, 36, 93, 109; (hiatus) 152; 155,
157, 160, 171, 184?
enucleatus, 28, 92
Ephorus, 172, 191 ff., 218; lxxx
Erasmus, lxvi
ergo, resumptive, 81
erigere, 122
errar, 77
error (animi), 118
eruditus, 40, 119, 174
esse videatur, 43, 207
est ut, 199
et, 62, 159
Eupolis, 29
exellit, 97
ex, 158
exagitare, 12, 26, 27, 149
exagitator, 42
examinare, 26
exardere, 102
exaudire, 189
excitare, 131
excitare, 168, 173
exclamation, 135 p. 140
excursius, 59
exclusio c. gen., 230
exemplum, 138 p. 145
<table>
<thead>
<tr>
<th>Term</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>exin</td>
<td>154</td>
</tr>
<tr>
<td>exinator</td>
<td>112, 141</td>
</tr>
<tr>
<td>exitus</td>
<td>116</td>
</tr>
<tr>
<td>exordium</td>
<td>122</td>
</tr>
<tr>
<td>expender</td>
<td>47</td>
</tr>
<tr>
<td>explicandus qualis</td>
<td>68</td>
</tr>
<tr>
<td>expostibus</td>
<td>23</td>
</tr>
<tr>
<td>exprimere</td>
<td>3, 8, 19, 61</td>
</tr>
<tr>
<td>extaccrari</td>
<td>138 p. 147–8</td>
</tr>
<tr>
<td>exsultare</td>
<td>26</td>
</tr>
<tr>
<td>extenuare</td>
<td>137 p. 141</td>
</tr>
<tr>
<td>extra numerum</td>
<td>195</td>
</tr>
<tr>
<td>extrems</td>
<td>186</td>
</tr>
<tr>
<td>F, 163</td>
<td></td>
</tr>
<tr>
<td>'fabrum'</td>
<td>156</td>
</tr>
<tr>
<td>facere (verba)</td>
<td>68, 176</td>
</tr>
<tr>
<td>facetiae</td>
<td>87, 89</td>
</tr>
<tr>
<td>facetus</td>
<td>20 p. 23, 90</td>
</tr>
<tr>
<td>faciendas (orationis)</td>
<td>172</td>
</tr>
<tr>
<td>faciet ut</td>
<td>47</td>
</tr>
<tr>
<td>facinus</td>
<td>88</td>
</tr>
<tr>
<td>factitare</td>
<td>147</td>
</tr>
<tr>
<td>familiaris fiat</td>
<td>138 p. 148</td>
</tr>
<tr>
<td>'Fama'</td>
<td>171</td>
</tr>
<tr>
<td>fautor</td>
<td>140</td>
</tr>
<tr>
<td>ferret...aufserri</td>
<td>27</td>
</tr>
<tr>
<td>ferri</td>
<td>67, 97, 128, 228</td>
</tr>
<tr>
<td>festinatae</td>
<td>176</td>
</tr>
<tr>
<td>fugere</td>
<td>89</td>
</tr>
<tr>
<td>figurae sententiarum</td>
<td>136–8 ; verborum , 135</td>
</tr>
<tr>
<td>fingere</td>
<td>7, 24</td>
</tr>
<tr>
<td>finire</td>
<td>164</td>
</tr>
<tr>
<td>finitimus</td>
<td>113</td>
</tr>
<tr>
<td>firmissimus</td>
<td>50</td>
</tr>
<tr>
<td>fit...flat</td>
<td>202</td>
</tr>
<tr>
<td>flecere</td>
<td>69, 125</td>
</tr>
<tr>
<td>flexibilis</td>
<td>52</td>
</tr>
<tr>
<td>flexiones</td>
<td>57</td>
</tr>
<tr>
<td>flore...robre</td>
<td>34</td>
</tr>
<tr>
<td>florens</td>
<td>20 p. 23 f., 96</td>
</tr>
<tr>
<td>flores</td>
<td>65</td>
</tr>
<tr>
<td>fluctuans</td>
<td>198</td>
</tr>
<tr>
<td>fluens</td>
<td>166, 198, 220</td>
</tr>
<tr>
<td>fluere</td>
<td>10</td>
</tr>
<tr>
<td>flumen verborum</td>
<td>53</td>
</tr>
<tr>
<td>flumine and fulmine confounded</td>
<td>21</td>
</tr>
<tr>
<td>florens</td>
<td>30, 34, 37</td>
</tr>
<tr>
<td>forma (type)</td>
<td>9, 10, 36, 90</td>
</tr>
<tr>
<td>formae (= species) of genus</td>
<td>116</td>
</tr>
<tr>
<td>formula</td>
<td>36, 75</td>
</tr>
<tr>
<td>Forsyth, quoted, pp. xlii and 109, 146</td>
<td>forum, 69</td>
</tr>
<tr>
<td>frequenter</td>
<td>221</td>
</tr>
<tr>
<td>frequentissime</td>
<td>81</td>
</tr>
<tr>
<td>frigidus</td>
<td>89</td>
</tr>
<tr>
<td>fucatus</td>
<td>79</td>
</tr>
<tr>
<td>fulgera</td>
<td>29</td>
</tr>
<tr>
<td>fundititur, 210 ; fudisse senarium, 222</td>
<td>funeral orations, 151</td>
</tr>
<tr>
<td>furere</td>
<td>99</td>
</tr>
<tr>
<td>fuse, 113, fusus, 106</td>
<td></td>
</tr>
<tr>
<td>Gallia, 34</td>
<td></td>
</tr>
<tr>
<td>Gardner, P., 5</td>
<td></td>
</tr>
<tr>
<td>gemmari, 811</td>
<td></td>
</tr>
<tr>
<td>generas causarum</td>
<td>121</td>
</tr>
<tr>
<td>genera dicendi</td>
<td>20</td>
</tr>
<tr>
<td>generativa uses of</td>
<td>69</td>
</tr>
<tr>
<td>gen. pl. in -um and -rum</td>
<td>155</td>
</tr>
<tr>
<td>genus verborum</td>
<td>164, 181, 182</td>
</tr>
<tr>
<td>germanus</td>
<td>32, 90</td>
</tr>
<tr>
<td>gestus</td>
<td>59, (orationis), 83</td>
</tr>
<tr>
<td>glande</td>
<td>31</td>
</tr>
<tr>
<td>gnarius</td>
<td>15, 158</td>
</tr>
<tr>
<td>gnatus</td>
<td>158</td>
</tr>
<tr>
<td>gnotus</td>
<td>158</td>
</tr>
<tr>
<td>gradatim</td>
<td>135 p. 139</td>
</tr>
<tr>
<td>gradus sonorum</td>
<td>59</td>
</tr>
<tr>
<td>Graeci, 4; (oratoris), 6</td>
<td>Graccam litteram, 160</td>
</tr>
<tr>
<td>Gracianum otium, 108</td>
<td>'Grail', 152</td>
</tr>
<tr>
<td>'grammar, lxi, §§ 152—162, note on 155</td>
<td>grammatici, 72, 93</td>
</tr>
<tr>
<td>grandiloquy, 30 p. 21</td>
<td></td>
</tr>
<tr>
<td>gratia...gratus, 34</td>
<td></td>
</tr>
<tr>
<td>gravissimavus, 150, 168</td>
<td></td>
</tr>
<tr>
<td>gravi (sona), 57</td>
<td></td>
</tr>
<tr>
<td>gravior, 23 ; gravivier, 22</td>
<td></td>
</tr>
<tr>
<td>gravitas (sententiarum), 20 p. 21</td>
<td></td>
</tr>
<tr>
<td>gravitas...suavis, 62, 182</td>
<td></td>
</tr>
<tr>
<td>Greek and Latin, contrasted, lxii—lxiii Greek Orators, ii, iii, xi—xxviii, § 6</td>
<td></td>
</tr>
<tr>
<td>gymnasium, 42</td>
<td></td>
</tr>
<tr>
<td>h = autem, lxxx f.</td>
<td>Habitus, 103, 108</td>
</tr>
<tr>
<td>haerere, 49, 137 p. 141</td>
<td></td>
</tr>
<tr>
<td>Hall, Robert, 85</td>
<td></td>
</tr>
<tr>
<td>Halm’s revision of Piderit’s ed., 23</td>
<td></td>
</tr>
<tr>
<td>Hare, A., quoted, 56</td>
<td></td>
</tr>
<tr>
<td>hand scio an, 7, 143</td>
<td></td>
</tr>
<tr>
<td>Heerdegen, F., lxxxvi ff.</td>
<td></td>
</tr>
<tr>
<td>Hegesias, xxxv, 226</td>
<td></td>
</tr>
<tr>
<td>herbae, 48</td>
<td></td>
</tr>
<tr>
<td>Hermagoras, xxxvii</td>
<td></td>
</tr>
<tr>
<td>Herodotus, 39; (numero caruis), 186, 219</td>
<td></td>
</tr>
<tr>
<td>hisantia, 32</td>
<td></td>
</tr>
<tr>
<td>histas, 77, note on 150</td>
<td></td>
</tr>
<tr>
<td>Hierocles, xxxv, 231</td>
<td></td>
</tr>
<tr>
<td>Hieronymus, 190</td>
<td></td>
</tr>
<tr>
<td>hilaris, 108</td>
<td></td>
</tr>
<tr>
<td>hilaritas, 138 p. 145, 139</td>
<td></td>
</tr>
<tr>
<td>Hippia, ix</td>
<td></td>
</tr>
<tr>
<td>Hippocrates, 189</td>
<td></td>
</tr>
<tr>
<td>Hister, 152</td>
<td></td>
</tr>
<tr>
<td>historia, 57, 66, 120, 207</td>
<td></td>
</tr>
<tr>
<td>historicus, 134</td>
<td></td>
</tr>
<tr>
<td>histrio, 14, 74, 109</td>
<td></td>
</tr>
<tr>
<td>hiulus, 150</td>
<td></td>
</tr>
<tr>
<td>Homerus, 4, 109</td>
<td></td>
</tr>
<tr>
<td>honestus, 50</td>
<td></td>
</tr>
<tr>
<td>honoratus, 32</td>
<td></td>
</tr>
</tbody>
</table>
Latin and English Index.

Horace, A. P., 70, 76, 98, 216
horridus, 152
horridus (of style), 20 p. 21—2, 28
hortationes, 60
Hortensius, xii, 106, 129, 132
Hyperides, xxxi, (his wit), 90

iaciendo ridiculo, 87
iactatio, 13; corporis, 86
Iapyxus, 5
iam, 56, 212
iambus numerus, 191; iambus, 189
ibidem, 157
idem (repeated), 22
ideaeque, 59
ieman, 133; ienius c. gen., 106
igitur, 42, 187
ile quidem...sed, 13, 30, 44
illigari, 96, 215
illustria, 85
imago, 60, 110
imitabilis, 76
imitari, 33
imitatio (vulgar), 39
immoderatus, 198
immutata, 93
immutatio litterae, 84
imperfect as protasis, 159
imperius, 120
impolitus, 20 p. 23
improbus, 88
imprudenter, 47
imprudentia, 158
in- long before z and j, 159
inanes, 173, 239
incendens and incedens, 26
incidero, 205, 226
incipit, 212
incisum, 213, 223, 225
inciso, 206, 216
incisum, 211
incitatus, 67, 187, 201
inclinata voce, 27, 26
includere, 19, 133, 211
incohare, 33
incomptus, 78
inconditus, 150, 173, 233
incredibilis, 23, 66
incalcare, 50, 189, 230
incivile, 28
incunabula, 42
indices, 60
industria, 38, 164, 166, 195, 219
indecis, 59
inquisitus, 99, 60
indices, 56, 76
infantia, 236
infl. substantively used, 73
inflammare rem, 99
inflessus, 56, 57
informatio, 7, 33, 75
infractus, 170
infringere, 230
ingenue, 86
ingredi, 75, 77
inhumanus, 88, 172
incum (iniquum), 159, 183
iniusti oneris, 35
inopiae causa, 93
inquinatus, 163
insanabilis, 89
insert, 97
insertare, 68
insidiare, 38, 170
insidiari, 210
insignis, 96, 218; ad, 44: insignia, 134
insignia, 159
instantia, 170, 207
insolens, 25, 19
inspicendum (ad), 37
instituto, 159
insuavis, 157—8, 163
intendens, 59
interdictum, 102
interductus, 228
interpellator, 138 p. 146
interpunctus, 53
interrogare, 137 p. 143
intervallum, 53, 181, 187, 194, 222
intextum fabulas, 65
insitutio (verba), 80
inventor, 61
invidus, 140
involvulus, 116
Iovis Olympii simulacrum, 5
Iphigenia, 74
irasci, 138 p. 146
iridet, 137 p. 141
is, omission of, 134, 180
Isaeus, xii
‘Isdem’, 157
Isocrates, pp. xvi—xxiv, lxx; his relations to Arist., 62, 172; hiatus avoided by, 151; Philippus, 176; Panathenaeus, 38; Panegyricus, 37; Plato on, 41—2; rhetorical prose of, 167, 174—6; style of, 37, 40, 174—6; verse in prose, 187, 190: Isocrati gen. 190; Isocrate morc. 207, 235
Ita, 104
Italia (of Gallia Cisalpina), 34
Itaque, 219
iterantur (verba), 135; iterate, 137 p. 142
iterationes, 85
index, 72; (critic) 117
indicis, 178, 183; indicasse, 157
inungere (verba), 68; inuncta (verba), 159
ius civile, 120, 142; iuris scientiae, 141

Jackson, H., quoted, 10
Jahn, quoted, 21, 22 &c.
Jebb, K. C., quoted, xviii, xxiii, xxvii, xxxiii, xxxiv, xxxvi, lxx, p. 70 &c.

Kartago, 160
labitur, 92
lacerare, 62
lactima, 160
Laclius, 230, 232
latus, 81
Landon, 87
later, 61, 145
Laclini, 22, 23
latus, 95; latera, 59, 85
lauatationes, 37
laus, 5, 35, 103
lecta (verba), 170, 227
legitimus, 120
leniter, 56
levis, 20 p. 22, 191
levitas, 110
leniter ornati, 20 p. 23
Lewis and Short's dict., corrections suggested, 22, 26
'liberum', 155
limbus, 20 p. 23
lingua, 145
liniamenta, 186
locuples, 172
locus, 71; 'topic', 136; loci, 44, 46, 47, 118, 122; gravitatis loci, 112
loci (communes), 47, 72, 95, 118, 126
logus and dicere, 63, 113
luce (Italicae), 34
Lucilus, 149, 161
ludus, 144; ludi, 42
lumina, 67, 83, 85, 95, 134, 135, 181
luminosus, 125
Lycurgus, xiii
Lysias, xiii—xvi, xlv, 29, 30, 41; the typical orator tenus, note on 75; humour of, 90; subtletias of, 76, note on 110, 226

Macaulay, 176
maerere, 74
maestitia, 53
magnus facere, 105
maiestas, 73, 102
maiorum meum, 155
malle, 154
Manilia (lex), 102
Marcelli, 232
marginal notes, 57
maria, 146
materia, 185, 202
Matones, 160
maxilla, 153
Maximi, 232
Mayor, J. E. B., quoted, xlvii, 20 p. 23
Mayor, J. B., iv
me slante, 213
meedori, 138 p. 147
medicamenta, 79
mediocratia, 90, 221
medius (of style), 21
meherculum, -s, 157
melle dulcor, 32
membratim, 212

memoria, 54
Menecles, xxxv, 231
mensio, 177
meridies, 157
Merivale, C., 35
metaphor, 81, 82; metaphor and metonymy, 92—4; metaphors from human body applied to style, 25, 76; from wrestling, 98
Miletiana, 165
Milton, quoted, 66
mimicus, 88
Minerva, 9
minutus, 39, 40, 78, 150
mirari, 5
miserationes, 130
moderata, 178
moderatio, 182
moderator, 70, 123
moderatrix, 24
modicus, 69
modulati, 58
modus, 183, 193, 198, 203, 236
mollis, 64, (tralatio) 85
mollitia cervicum, 59
Molon, xxxvi
momenta, 47
Mommsen, quoted, lxi, lxiii, lxvii, note on 171
mortuo excitare, 85
mosaic, 149
mulieres ornatae, 78
Mullinger, J. B., xcix
'multe modis', 153
munditia, 79
Munro, quoted, 161
Musae, 12, 62
muta—inducere, 138 p. 145
mutus, 32, 178
Mysia, 32, Mysus, 27

Naevius (hiatus in), 152
nam, 147; anticipative, 81; in transition, 174
'nari', 158
narrare venustas, 87
narrative, 122 f.
natura, 159
Naucrates, 172, lxx
'navi', 158
ne fuerit, 101
ne multius, 159
ne...quidem, 54, 120, 151, 152, 158
necessitatatis (est), 69
negare, 1, 140, 238
negligentia, 77, 78
nema, 108
nueque, 154
neri, 62, 91
nevosus, 127
nescire, 157
Newman, J. H., quoted, xlix, lxii
nexus, 140
Latin and English Index.

nihil ad, 117, 214, 218
nihil ut, 59, 198
nimium, 73
nimi, 170
nitor, 115

Nixon, J. E., emendations suggested by,
16, 34, 146; quoted in notes on 8, 9,
13, 115, 135 (p. 138), 136, 154, 160,
198

noticium, 154
noti, 222
nota, 116
nuptium verbum, 211
nudus, 183
num ignitum, 145
numerosus, 181
numerus, 66, 208; ad numerum, 59
‘nummum’, 157

nutrimenta, 42
nutrix, 37

obiurgare, 138
obscenitus, 154
obscurior (cantus), 57
obscressus, 210
obstitisse (auris), 221
(serior) occultum lateret, 237
occupare, 50, 136
occurre, 140, 174, 219
odiosus, 25
offendere, 178
offensio, 134
omnes omnia, 5
omnibus, 161
omnino, 33
operose, 149
opifex, 5
opimus, 25, 157
opertere, 74
oppositum, 49
opitale, 59
optare, 135 p. 147
oratio (prose), 67, 70, 166, 174, 178, 198
orationem genera, 37
oratorius, 11, 77
oratory, early Greek, p. ii—iv; Roman,
p. xxxix
oratory and logic, 113; poetry, 67; syntax,

orbis, 149, 207, 234
Oratio, 160
order of words, 70
ornamenta (=lumina), 17, 21, 156
ornare, 22
ornatus verborum duplex, 80
os ducere, 86
Otome, 160
Overbeck, 5, 234 &c.

Pacuvius, 36, 155, 164
paean, 191, 194, 196, (214), 215, 218
paex, 107
paenitet, 130
palaestra, 14, 42, 186, 228
‘palmi’ et criminal, 153
Pammene, 105
Panaetius, 72
Panegyricus, 37
parcell amicitia, 89
parere, 114
paria, 38, 66, 164
paricida, 107
parsimonia, 84
partes (species), 45
partite, 99
parum, 82
pathetic appeals, 130 f.
‘pauxillum’, 153
percontari, 144
percurre, 47
percussiones, 198
perfectissimus, 3
perfectus (of style), 20 p. 22
perfringere, 97
Pericles, iii, §§ 15, 29, 119
peripatetici, 127
peroratio, 122; the concluding speech, 130
perpetuitate dicendi, 7
perpetuus, 197
Perry, Walter C., 9, 234
persequi, 65
persona, 72
‘peritercrepit’, 164
‘pertimum’, 159
perturbate, 122
perturbatio, 118
pervagatus, 195
petitus, 228
petulans, 88
Phaleres, 82, 84
Phidias (simulacrum Iovis Olympii), 5.
(Phidiae simulacra), 8; (Minervae
forma), 9; (Phidiae clipeus), 234
Philippaeae, 111
Philippus, 176
Phrygia, 25, 157; Phryx, 27; Phryges,
160
physics, 16, 119, 120
pictor, 74
pictura, 36, 169
pictus, 96

Fiderit’s edition, suggestions for correcting,
15, 27, 32, 40, 71, (diarelii) 138
p. 146, (edharaei) 138 p. 147, (n. on
nari) 158, (n. on nullus modo) 202
Pindarus, 4

Plato, his amplitudo, 5; Gorgias, 12;
theory of ideas, 10, 101; Phaedrus,
12, 15, 17, (39), 41 f.; style of, 62, 67;
neglect of hiatus, 151; Menexenus,
151: see also pp. lxvii, lxviii
pluperfect, 101
poematibus, 70
Poeni, 153
poetae nemini, 161
poetry and oratory, 67
Polycleitus, 5
pompa...actes, 42
ponere, 199
'Pontus Helle', 163
Pope, quoted, 21, 78
popularis, 64
porro, 33
postum sit, 14
Postgate, J. P., quoted, 150, 153, 157
postmeridianus, 157
praeceptio, 141
prae fraction, 40
praemunire, 137 p. 144
praescriptio, 141
praescriptum, 36
praesertim cum, 99
prae stare, 15, 26
praedereuntis, 135 p. 140
(ex) praeterito verbo, 121
pressus, 20 p. 23
primas (partes), 18, 141
a primo, 26
prisca, 202
probabilit, 65
probare, 69; probari, 24
processum, 210
'pro cin', 156
Pрудicus, ix
proferi, 145
prosequi, 147
proofs, division of, 122
propone, 137 p. 142
propria (verba), 80
propriety, 71
propter, 68
prose, 70
Protagoras, viii
Protogenes, 5
prudentia, 2, 33, 44, 162; iuris, 145
psychology, a necessary part of an orator's
training, 15
pugiumculus, 224
pugnantes, 38
pulcrer and pulcher, 160
purpurea, 196
purus (of style), 53, 79
putidus, 27
Pyrrhus, 160
quadrare, 197
quadrirum, 157
quadrum, 208, 233
quae nonnec, 314
quaestio, 46, 66, 125
quantity of last syllable, 217
quantulumcumque, 106
quasi, 21, 37, 74, 84, 125, 139
'qua tempestate', 164
quatenus, 73
qui abl., 146, note on 147
quibus...quaegus, 15
quid dicam de, 16
in quo, 58, 73, 151
quod, 52
quod diversus, 53
rabula, 47
Raphael quoted, 9
rurus incertus, 59
ratione, 137 p. 142, 164
ratione et via, 10, 116
re-, 158
redens, 83
recordor (c. pres. inf.), 23
recto casu, 160
rectum ipsum, 72
reductantia, 108
reductare, 117, 168, 173
referre ad, 9; ad extremum referunt, 135
regio describiur, 66
regula, 231
Reid, J. S., emendations proposed by, 16
bis, 20 bis, 81, 86, 89, 109, 112, 115,
144, 147, 150, 157 (p. 175), 174, 177,
180, 183, 199; also quoted in notes on
2, 3, 6, 10, 20 (p. 24), 32, 33, 38, 51,
86, 104, 137 (p. 142), 146, 150, 152,
153, 157, 159, 170, 176, 181, 197, 198, 210
relative referring to general sense of pre-
ceding context, 58
relative and demonstrative, 9, 19
relaxare, 85, 176
religio, 25, 36; religiousus, 28
reliquia aequoid, 137 p. 144
remissus, 59; remissius, 127
rempublicam loquentem, 85
res...spes, 107
res and verbum, 72, 77, 119
rerum, redundant use of, 141
respondere, 137 p. 143, § 143
reticere, 138 p. 146
revocare, 137 p. 142
rhetores, 31, 35, 92, 94, 152, 164, 166,
171, 183, 204, 239
rhetoric, early Greek, iv—xi (five parts
of), 54
Rhodus, 5; Rhodii, xxxvii, xliii, 25
Ritschl quoted, 157, 184
robustus (of style), 91
Roscus (Amerinus), 107
rustici, 81
s, dropped at end of word, 161
sacra retinari, 145
sacrorum alienatio, 144
sal, 89; sales, 87
salbra, 39
saltus, 90
sallare, 226
sallutis, 90
LATIN AND ENGLISH INDEX.

Thomson, quoted, 78
Thrasymachus, p. ix, §§ 39, 40, 175
Thucydidés, 30—31, 39, 40, (hiatus in)
151; (style) 210, 234 p. xlv
Thucydidés, 30, Thucydidés, 32
Thyestes, 184
Tibicen, 184
Tibicinium, 198
Timanthes, 74
Tisias, P. v
'Timolus', 163
torn (in corona), 21
tracus, 66
trascere (verba), 229
tralatio, 94, 134
tralatum, 202
Trallianus, 234
transfere, 81, 82, 92, 176
translatum, 80
tribuire = distribuire, 16, 116
'tricipitum', 159
tristis, 74; (of style), 20 p. 21 —2
trium virorum, 156
'triumplus', 160
trochaeus, 191, 192
truncus, 59
Turpe, 'harsh', 158
Tusculanum, 110
ubereus, 30
Ulixes, 74
utilitans (voc.,) 27
umbribatris, 64
uno tenere, 21
urbanis rebus, 141
ut aut...aut ut, 149
ut cognoverim, 89
ucumque, 55
utramque partem (in), 46
utrum, 1
vacuus, 44
vagus, 77
valetudo, 76
vari argenteis', 153
vastus, 153
'vetes', 171
vehemens, 20 p. 21, 69
vel maximum, 30
vela dare, 75
venalicius, 232
Venus Coa, 8
venustus, 87; venustus, 228
verecundus, 79, 81
veri (simillimum), 237
veritas, 158, 159, 191; causarum, 38
'vermiculatus', 149
versari, 122
verse in prose, 67, 173, 189, 190
'versibus', 171
versiculi, 39, 230
versus, 60, 222
versule, 22
'versuitoqves', 164
verum, 157
verum in occulto, 237
verus, 221
vestibulum, 50
veteratorie, 99
'vexillum', 153
via, 10
vibrare, 234
vicinus, 113
victoriae (est), 69
victus, 31
videre, 152
vidi (exclamation), 168
vinctre, 168; verba, 40
vinelix, 64, 195
vinicula (numerorum), 77
virga, 64
viri laterum flexione, 59
virtutes (of style), 139
visum, 67
vix ut, 30
vocalium, concursio, 151
voceas continentes, 150
(vex) voce atque motu, 55
voce dulci et clara, 57
voce, 181
Volkmann, 69, 75; quoted passim
volo ut, 130
voluusius, 60
volusius, 60
volubilitas, 53
volubiliter, 217
voluntas, 24, 161
volutas, 162
volutas and voluntas confounded, 68, 162
volutas aurium, 38, 159, 198, 203, 208, 237
Waldington, W. H., 160
Wilkins, A. S., quoted, xiv, xxxvi, §§ 18,
20 p. 23, &c.
wit, 87—90
Xenophon, xlv, §§ 32, 62
Zeno, 113
GREEK INDEX.

The numbers refer to the sections, and mainly to the notes; in the case of §§ 20, 135—9, the lines of the sections are also indicated by a small index figure thus: 138*. Words found in the text are distinguished by *.

άγανάκτησις 138*
άγροικος 12
άδεια δρυός 31
*άλληλοραπαρακάλωσις 138*
αμαφραδικός 138*
ανθίζει 39
αντίθεσις 38, 135*
*αντίθετα 166
αντιστοιχήματος 135*
*απαλαιστροφή 135*
αποβλέπων 9
αποστολή 135, 138*
άρδα 138*
ασνοθέντης 135*
*αθήνης 125
άθέλητα 20*
βραχυλυγία 139*
διάρρευσις 138*
*διάλογοι 151
διανόησις 137*
διασυρμός 137*
εἰρονεία 137*
εἰμιφαία 139*
ἐνάργεια 139*
ἐπανάληψις 137*
ἐπαναφορά 135*
ἐπάνωδος 137*
*ἐπανάρθωσις 135*
*ἐπιδεικτικών 37, 207
ἐπιείκεια 137*
ἐπιμονή 137*
ἐπιτιμία 138*
ἐρώτημα 137*
εὐθύχη 138*
ἢ καὶ ἢ 160
*εὐθύς 128
θεματικά 138*, 139*
*θὸς 71
*θέσις 46, 125
*ίδρεμα 138*
*ιδέα 10, cf. notes on 2, 101
ιδωλωλά 38
ιοχύνα 20*
καλλωπίσματα 176
καταχλησοῦσι 138*
*κατάχωσις 94
κενεύς 39
κλίμαξ 135*
κουφον τόποι 47
*κόμματα 211, 223
κρανδύμενον 116
κώλον 211, 223
*λέξεις (in Lucilius) 149
λίτος 20*
λογοδοσίαλογος 39
λυρικός 183
μεθοδώς 10
μεραίμος 137*
μετάπτωσις 137*
*μεταφυσία 93
*μοιοποίητων 135*
*μοιοσχέδευσις 38, 135*
*μοιχείας 128
παλλαγία 135*
παραβολή 138*
παράδειγμα 138*
παράλειψις 135, 137*
παρασκεύης 138*
παρέξεσις 137*, 138*
παράγως 38
παρομοίωσις 38
παρουσιασία 135*
παρθηκή 138*
περιόδος 204
πλατύτης 5
πολιτικός 30
πολύστοτων 135*
*πρέπον 70
προκατάληψις 137*1, 138*
προκαταβολή 138*
προσπαρακευή 137*1
προσωποφυσικά 85, 138*
μὲ ν 10
*πρότασις 61
*πρωθύμον 67, [πρωθύμο] 170
στρογγυλός 66
συμπλήρωμα 135*
*συναρθρωμένοις 85
συνεευγενείς 135*
συνεπιλεγμένοις 135*
σχετικάμος 135*
*σχήματα 83, 181
τραχύς 20*
ν καὶ ἢ 160
*ὑλή 12
*ὑπαλλαγή 93
*ὑπερβολή 139*
ὑποτύπωσις 139*
*χαρακτήρ 36, 134
χαρακτισμός 138*
ψιχρόν 27
BY THE SAME EDITOR.


PRIVATE ORATIONS OF DEMOSTHENES, PART II (with supplementary notes by F. A. Paley). Pro Phormione, Contra Stephanum I, II; Nicostratum, Cononem, Calliclem, 1875; pp. lxviii + 256. Crown 8vo. 7s. 6d.

THE RHETORIC OF ARISTOTLE, with a Commentary by the late E. M. COPE, revised and edited by J. E. SANDYS; with a biographical Memoir by the late H. A. J. MUNRO. 3 vols., pp. xx + 913. Demy 8vo. 1877. 21s.
CATALOGUE OF BOOKS

PUBLISHED BY

THE UNIVERSITY PRESS
CAMBRIDGE.

London: C. J. CLAY AND SONS
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE
AVE MARIA LANE

GLASGOW: 263 ARGYLE STREET.

Cambridge: DEIGHTON, BELL AND CO.
Leipzig: F. A. BROCKHAUS.
New York: MACMILLAN AND CO.
PUBLICATIONS OF
The Cambridge University Press.

THE REVISED VERSION
OF THE
OLD AND NEW TESTAMENTS.

The Revised Version is the Joint Property of the Universities of Oxford and Cambridge.
(The Cambridge & Oxford Editions are uniform in Type, Size, &c Price.)

The following Editions of the Revised Version of the Holy Bible and New Testament have been already published and may be had in a great variety of cloth and leather bindings of all booksellers.

THE HOLY BIBLE.

N.B. The Pearl 16mo., the Ruby 16mo., and the Minion 8vo., are facsimile editions and correspond page for page with each other.

1. Pearl type, 16mo. prices from 1/6
2. Ruby type, 16mo. do. 4/6
3. Minion type, 8vo. do. 7/6

A large type edition in one volume.
4. Small Pica type, Imperial 8vo. prices from 18/-

LIBRARY EDITIONS.
In five vols., or the Old Testament only, in four volumes.
5. Pica type, Demy 8vo. 5 vols., prices from £2.
7. Pica type, Royal 8vo. 5 vols., do. £3. 2s. 6d.
8. Pica type, Royal 8vo. Old Testament only, 4 vols., do. £2. 10s.

THE PARALLEL BIBLE.
Being the AUTHORISED VERSION arranged in Parallel columns with the REVISED VERSION.
9. Minion type, Crown 4to. prices from 18/-
10. Minion type, Crown 4to. thin India paper, prices from £1. 11s. 6d.

THE BOOK OF PSALMS.
11. Long Primer type, 8vo. prices from 1/-

THE REVISED VERSION OF
THE NEW TESTAMENT.

Cheap editions for use in Schools.

1. Nonpareil type, 32mo. prices from 6/-
2. Brevier type, 16mo. do. 1/-
3. Long Primer type, 8vo. do. 1/6

LIBRARY EDITIONS.

4. Pica type, Demy 8vo. prices from 8/-
5. Pica type, Royal 8vo. do. 12/6

THE PARALLEL NEW TESTAMENT.

Giving the Authorised and Revised Versions side by side.

6. Pearl type, 16mo. (Pocket Edition) prices from 1/6
7. Minion type, 8vo. do. 4/6
8. Long Primer type, 4to. do. 7/6

STUDENT'S LARGE PAPER EDITION.

9. Minion type, Crown 4to. prices from 10/6

All Editions of the Parallel New Testament correspond page for page with each other.

THE NEW TESTAMENT AND PSALMS.

10. Long Primer type, 8vo. prices from 2/6


Minion type, Crown 8vo. prices from 12/6

THE NEW TESTAMENT IN GREEK, according to the Text followed in the Authorised Version with the variations adopted in the Revised Version. Edited by the Rev. F. H. A. SCRIVENÉR, M.A., LL.D.

Crown 8vo. prices from 6/-

Specimens of type and size of pages with prices sent on application.

London: C. J. CLAY & SONS, Cambridge University Press Warehouse,
Ave Maria Lane.
PUBLICATIONS OF

THE HOLY SCRIPTURES, &c.

THE CAMBRIDGE PARAGRAPHS BIBLE of the Authorized English Version, with the Text Revised by a Collation of its Early and other Principal Editions, the Use of the Italic Type made uniform, the Marginal References remodelled, and a Critical Introduction prefixed, by F. H. A. SCRIVENER, M.A., LL.D., Editor of the Greek Testament, Codex Augiensis, &c., and one of the Revisers of the Authorized Version. Crown 4to. gilt. 21s.

From the "Times." "Students of the Bible should be particularly grateful (to the Cambridge University Press) for having produced, with the able assistance of Dr Scrivener, a complete critical edition of the Authorized Version of the English Bible, an edition such as, to use the words of the Editor, 'would have been executed long ago had this version been nothing more than the greatest and best known of English classics.' Palling at a time when the formal revision of this version has been undertaken by a distinguished company of scholars and divines, the publication of this edition must be considered most opportune."

From the "Athenaeum." "Apart from its religious importance, the English Bible has the glory, which but few sister versions indeed can claim, of being the chief classic of the language, of having, in conjunction with Shakespeare, and in an immeasurable degree more than he, fixed the language beyond any possibility of important change. Thus the recent contributions to the literature of the subject, by such workers as Mr Francis Fry and Canon Westcott, appeal to a wide range of sympathies; and to these may now be added Dr Scrivener, well known for his labours in the cause of the Greek Testament criticism, who has brought out, for the Syndics of the Cambridge University Press, an edition of the English Bible, according to the text of 1611, revised by a comparison with later issues on principles stated by him in his Introduction. Here he enters at length into the history of the chief editions of the version, and of such features as the marginal notes, the use of italics, and the changes of orthography, as well as into the most interesting question as to the original texts from which our translation is produced."

From the "London Quarterly Review." "The work is worthy in every respect of the editor's fame, and of the Cambridge University Press. The noble English Version, to which our country and religion owe so much, was probably never presented before in so perfect a form."

THE CAMBRIDGE PARAGRAPHS BIBLE. STUDENT'S EDITION, on good writing paper, with one column of print and wide margin to each page for MS. notes. This edition will be found of great use to those who are engaged in the task of Biblical criticism. Two Vols. Crown 4to. gilt. 31s. 6d.


THE LECTIONARY BIBLE, WITH APOCRYPHA, divided into Sections adapted to the Calendar and Tables of Lessons of 1871. Crown 8vo. 3s. 6d.

THE NEW TESTAMENT IN GREEK according to the text followed in the Authorised Version, with the Variations adopted in the Revised Version. Edited by F. H. A. SCRIVENER, M.A., D.C.L., LL.D. Crown 8vo. 6s. Morocco boards or limp. 12s.

The Revised Version is the Joint Property of the Universities of Cambridge and Oxford.


BREVIARUM AD USUM INSIGNIS ECCLESIAE
SARUM. Juxta Editionem maximam pro CLAUDIO CHEVALLON
ET FRANCISCO REGNAULT A.D. MDXXXI. in Alma Parisiorum
Academia impressam: labore ac studio FRANCISCI PROCTER,
A.M., ET CHRISTOPHORI WORDSWORTH, A.M.

FASCICULUS I. In quo continentur KALENDARIUM, et ORDO
TEMPORALIS sive PROPRIO TEMPOR DE TEMPORE TOTIUS ANNI, una cum
ordinali suo quod usitato vocabulo dicitur PICA SIVE DIRECTIUM
SACERDOTUM. Demy 8vo. 18s.

"The value of this reprint is considerable to
liturgical students, who will now be able to con-
sult in their own libraries a work absolutely in-
dispensable to a right understanding of the his-
tory of the Prayer-Book, but which till now
usually necessitated a visit to some public
library, since the rarity of the volume made its
cost prohibitory to all but a few."—Literary
Churchman.

FASCICULUS II. In quo continentur PSALTERIUM, cum ordinario
Officii totius hebdomadae juxta Horas Canonicas, et proprio Com-
pletorii, LITANIA, COMMUNE SACCTORUM, ORDINARIUM MISSAE
CUM CANONE ET XIII MISSIS, &c. &c. Demy 8vo. 12s.

"Not only experts in liturgiology, but all
persons interested in the history of the Anglican
Book of Common Prayer, will be grateful to the
Syndicate of the Cambridge University Press for
forwarding the publication of the volume which
bears the above title."—Notes and Queries.

FASCICULUS III. In quo continentur PROPRIO SANCTORUM
quod et sanctorale dicitur, una cum accentuario. Demy 8vo. 15s.

** An Introduction of 130 pages, prefixed to this volume, contains
(besides other interesting information as to the Breviary and its contents)
Mr BRADSHAW'S exhaustive lists of editions and copies of the Breviary
and allied liturgical books.

FASCICULI I. II. III. complete, £2. 2s.

GREEK AND ENGLISH TESTAMENT, in parallel
Columns on the same page. Edited by J. SCHOLEFIELD, M.A.
Small Octavo. New Edition, with the Marginal References as
arranged and revised by Dr SCRIVENER. Cloth, red edges. 7s. 6d.

GREEK AND ENGLISH TESTAMENT. THE STUDEN'T'S EDITION of the above, on large writing paper. 4to. 12s.

THE PARALLEL NEW TESTAMENT, GREEK AND
ENGLISH, being the Authorised Version set forth in 1611 arranged
in Parallel Columns with the Revised Version of 1881, and with the
original Greek, as edited by F. H. A. SCRIVENER, M.A., D.C.L.,
LL.D. Crown 8vo. 12s. 6d. The Revised Version is the Joint
Property of the Universities of Cambridge and Oxford.

THE BOOK OF ECCLESIASTES, with Notes and In-
trroduction. By the Very Rev. E. H. PLUMPTRE, D.D., late Dean
of Wells. Large Paper Edition. Demy 8vo. 7s. 6d.

London: C. J. CLAY & Sons, Cambridge University Press Warehouse,
Ave Maria Lane.
THE OLD TESTAMENT IN GREEK ACCORDING TO THE SEPTUAGINT. Edited by H. B. Swete, D.D., Regius Professor of Divinity and Fellow of Gonville and Caius College. Vol. I. Genesis—IV Kings. Crown 8vo. 7s. 6d.

Volume II. I Chronicles—Tobit. Crown 8vo. 7s. 6d.

Volume III. In the Press.


PSALMS OF THE PHARISEES, commonly known as the Psalms of Solomon. Edited by the Rev. H. E. Ryle, M.A., Hulsean Professor of Divinity, and M. R. James, M.A., Fellow of King's College, Cambridge. Demy 8vo. 15s.


"By the publication of the present volume Prof. Skeat has brought to its conclusion a work planned more than a half century ago by the late J. M. Kemble... Students of English have every reason to be grateful to Prof. Skeat for the scholarly and accurate way in which he has performed his laborious task. Thanks to him we now possess a reliable editor of all the existing MSS. of the old English Gospels."—Academy.

THE GOSPEL ACCORDING TO ST MARK, uniform with the preceding, by the same Editor. Demy 4to. 10s.

THE GOSPEL ACCORDING TO ST LUKE, uniform with the preceding, by the same Editor. Demy 4to. 10s.

THE GOSPEL ACCORDING TO ST JOHN, uniform with the preceding, by the same Editor. Demy 4to. 10s.

"The Gospel according to St John, in Anglo-Saxon and Northumbrian Versions: completes an undertaking designed and commenced by that distinguished scholar, J. M. Kemble, some forty years ago. Of the particular volume now before us, we can only say it is worthy of its two predecessors. We repeat that the service rendered to the study of Anglo-Saxon by this Synoptic collection cannot easily be overstated."—Contemporary Review.

THE FOUR GOSPELS (as above) bound in one volume, price 30s.

THE POINTED PRAYER BOOK, being the Book of Common Prayer with the Psalter or Psalms of David, pointed as they are to be sung or said in Churches. Royal 24mo. 1s. 6d.

The same in square 32mo. cloth. 6d.

THE CAMBRIDGE PSALTER, for the use of Choirs and Organists. Specially adapted for Congregations in which the "Cambridge Pointed Prayer Book" is used. Demy 8vo. cloth extra, 3s. 6d. cloth limp, cut flush. 2s. 6d.

THE PARAGRAPH PSALTER, arranged for the use of Choirs by the Right Rev. BROOKE FOSS WESTCOTT, D.D., Lord Bishop of Durham. Fcap. 4to. 5s. The same in royal 32mo. Cloth 1s. Leather 1s. 6d.

THE MISSING FRAGMENT OF THE LATIN TRANSLATION OF THE FOURTH BOOK OF EZRA, discovered, and edited with an Introduction and Notes, and a facsimile of the MS., by ROBERT L. BENSLY, M.A., Lord Almoner's Professor of Arabic. Demy 4to. 10s.

"It has been said of this book that it has added a new chapter to the Bible, and, startling as the statement may at first sight appear, it is no exaggeration of the actual fact, if by the Bible we understand that of the larger size which contains the Apocrypha, and if the Second Book of Esdras can be fairly called a part of the Apocrypha."—Saturday Review.

THE HARKLEAN VERSION OF THE EPISTLE TO THE HEBREWS, Chap. xi. 28—xiii. 25. Now edited for the first time with Introduction and Notes on This Version of the Epistle. By ROBERT L. BENSLY, M.A. Demy 8vo. 5s.

NOTITIA CODICIS QUATTUOR EVANGELIORUM Græci Membranacei viris doctis hucusque incogniti quem in museo suo asservat EDUARDUS REUSS Argentoratensis. 2s.

THE ORIGIN OF THE LEICESTER CODEX OF THE NEW TESTAMENT. By J. RENDEL HARRIS, M.A. With 3 plates. Demy 4to. 10s. 6d.


THEOLOGY—(ANCIENT).


THE PALESTINIAN MISHNA. By W. H. LOWE, M.A., Lecturer in Hebrew at Christ’s College, Cambridge. Royal 8vo. 21s.

CHAGIGAH FROM THE BABYLONIAN TALMUD. A Translation of the Treatise with Introduction, Notes, Glossary, and Indices by the Rev. A. W. STREANE, B.D., Fellow and Lecturer of Corpus Christi College, Cambridge, and formerly Tyrwhitt’s Hebrew Scholar. Demy 8vo. 10s.

THEODORE OF MOPSUESTIA'S COMMENTARY 
on the Minor Epistles of S. Paul. The Latin Version 
with the Greek Fragments, edited from the MSS. with Notes 
and an Introduction, by H. B. SWETE, D.D. In Two Volumes. 
Volume I., containing the Introduction, with Facsimiles of the MSS., 
and the Commentary upon Galatians—Colossians. Demy 8vo. 12s.

"It is the result of thorough, careful, and patient investigation of all the points bearing 
on the subject, and the results are presented with admirable good sense and modesty."—
Guardian.

"Auf Grund dieser Quellen ist der Text bei Swete mit munterhafter Akribie hergestellt. Aber auch sonst hat der Herausgeber mit unermüdlichem Fleisse und eingehender Sachkenntniss sein Werk mit allen denjenigen Zugaben ausgerüstet, welche bei einer solchen Text-Ausgabe nur irgend erwartet werden können. . . . Von den drei Haupt-

VOLUME II., containing the Commentary on 1 Thessalonians—
Philemon, Appendices and Indices. 12s.

"Eine Ausgabe . . . für welche alle zugänglichen Hilfsmittel in munterhafter Weise be-
nutzt wurden . . . eine reife Frucht siebenjährigen Fleisses."—Theologische Literaturzeitung

SAYINGS OF THE JEWISH FATHERS, comprising 

A COLLATION OF THE ATHOS CODEX OF THE 
SHEPHERD OF HERMAS. Together with an Introduction by 
SPYR. P. LAMBROS, PH. D., translated and edited with a Preface and Appendices by J. ARMITAGE ROBINSON, B.D., Fellow and Dean of Christ's College, Cambridge. Demy 8vo. 35. 6d.

THE PHILOCALIA OF ORIGEN. The Greek Text 
edited from the Manuscripts, with Critical Apparatus and Indexes, 
and an Introduction on the Sources of the Text. By J. ARMITAGE ROBINSON, B.D., Fellow and Dean of Christ's College. [In the Press.

SANCTI IRENÆI EPISCOPI LUGDUNENSIS libros 
quince adversus Hæreses, versione Latina cum Codicibus Claro-
montano ac Arundeliano denuo collata, præmissa de placitis Gnos-
ticorum prolusione, fragmenta necnon Graece, Syriace, Armeniace, 
commendatione perpetua et indicibus variis edidit W. WIGAN 
HARVEY, S.T.B. Collegii Regalis olim Socius. 2 Vols. 8vo. 18s.

M. MINUCI FELICIS OCTAVIUS. The text revised 
from the original MS., with an English Commentary, Analysis, Intro-
duction, and Copious Indices. Edited by H. A. HOLDEN, LL.D. 
Examiner in Greek to the University of London. Crown 8vo. 75. 6d.

THEOPHILI EPISCOPI ANTIOCHENSIS LIBRI 
tres ad Autolyicum edidit, Prolegomenis Versione Notulis 
Indicibus instruxit G. G. HUMPHRY, S.T.B. Post 8vo. 5s.

London: C. J. CLAY & SONS, Cambridge University Press Warehouse, 
Ave Maria Lane.
THEOPHYLACTI IN EVANGELIUM S. MATTHÆI
COMMENTARIUS, edited by W. G. HUMPHRY, B.D. Prebendary
of St Paul’s, late Fellow of Trinity College. Demy 8vo. 7s. 6d.

TERTULLIANUS DE CORONA MILITIS, DE SPECTACULIS, DE IDOLOLATRIA, with Analysis and English Notes,
by GEORGE CURREY, D.D. Preacher at the Charter House, late
Fellow and Tutor of St John’s College. Crown 8vo. 5s.

FRAGMENTS OF PHILO AND JOSEPHUS. Newly
edited by J. RENDEL HARRIS, M.A., formerly Fellow of Clare
College, Cambridge. With two Facsimiles. Demy 4to. 12s. 6d.

BIBLICAL FRAGMENTS FROM MOUNT SINAI,
edited by J. RENDEL HARRIS, M.A. Demy 4to. 10s. 6d.

THE TEACHING OF THE APOSTLES. Newly edited,
with Facsimile Text and Commentary, by J. RENDEL HARRIS, M.A.
Demy 4to. £1. 15.

THE ACTS OF THE MARTYRDOM OF PERPETUA
AND FELICITAS; the original Greek Text, edited by J. RENDEL
HARRIS, M.A. and SETH K. GIFFORD. Royal 8vo. 5s.

THE DIATESSARON OF TATIAN. A preliminary
Study. By J. RENDEL HARRIS, M.A. Royal 8vo. 5s.

TEXTS AND STUDIES: CONTRIBUTIONS TO
BIBLICAL AND PATRISTIC LITERATURE.
Edited by J. ARMITAGE ROBINSON, B.D., Fellow and Assistant Tutor
of Christ’s College.

VOL. I. No. 1. THE APOLOGY OF ARISTIDES ON
BEHALF OF THE CHRISTIANS. Edited from a Syriac MS.,
with an Introduction and Translation by J. RENDEL HARRIS, M.A.,
and an Appendix containing the chief part of the Original Greek,
by J. ARMITAGE ROBINSON, B.D. Demy 8vo. 5s. net.

No. 2. THE PASSION OF S. PERPETUA: the Latin
Text freshly edited from the Manuscripts with an Introduction and
Appendix containing the Original Latin Form of the Scillitan Mar-
tyrdom; by J. ARMITAGE ROBINSON, B.D. 45. net.

No. 3. THE LORD’S PRAYER IN THE EARLY
CHURCH: with Special Notes on the Controverted Clauses; by
F. H. CHASE, B.D., Christ’s College. 5s. net. [Nearly ready.

No. 4. THE FRAGMENTS OF HERACLEON: the Greek
Text with an Introduction by A. E. BROOKE, M.A., Fellow of King’s
College. [Nearly ready.

London: C. J. CLAY & SONS, Cambridge University Press Warehouse,
Ave Maria Lane.
THEOLOGY—(ENGLISH).


TREATISE OF THE POPE'S SUPREMACY, and a Discourse concerning the Unity of the Church, by ISAAC BARROW. Demy 8vo. 7s. 6d.


“A new edition of Bishop Pearson’s famous work On the Creed has just been issued by the Cambridge University Press. It is the well-known edition of Temple Chevallier, thoroughly overhauled by the Rev. R. Sinker, of Trinity College. Altogether this appears to be the most complete and convenient edition as yet published of a work which has long been recognised in all quarters as a standard one.”—Guardian.


WHEATLY ON THE COMMON PRAYER, edited by G. E. CORRIE, D.D. late Master of Jesus College. Demy 8vo. 7s. 6d.

TWO FORMS OF PRAYER OF THE TIME OF QUEEN ELIZABETH. Now First Reprinted. Demy 8vo. 6d.

CÆSAR MORGAN’S INVESTIGATION OF THE TRINITY OF PLATO, and of Philo Judæus, and of the effects which an attachment to their writings had upon the principles and reasonings of the Fathers of the Christian Church. Revised by H. A. HOLDEN, LL.D. Crown 8vo. 4s.

SELECT DISCOURSES, by JOHN SMITH, late Fellow of Queens’ College, Cambridge. Edited by H. G. WILLIAMS, B.D. late Professor of Arabic. Royal 8vo. 7s. 6d.

“The ‘Select Discourses’ of John Smith, collected and published from his papers after his death, are, in my opinion, much the most considerable work left to us by this Cambridge School [the Cambridge Platonists]. They have a right to a place in English literary history.”—Mr Matthew Arnold, in the Contempory Review.

“Of all the products of the Cambridge School, the ‘Select Discourses’ are perhaps the highest, as they are the most accessible and the most widely appreciated...and indeed no spiritually thoughtful mind can read them unmoved. They carry us so directly into an atmosphere of divine philosophy, luminous with the richest lights of meditative genius...He was one of those rare thinkers in whom largeness of view, and depth, and wealth of poetic and speculative insight, only served to evoke more fully the religious spirit, and while he drew the mould of his thought from Platonus, he vivified the substance of it from St Paul.”—Principal Tulloch, Rational Theology in England in the 17th Century.

THE HOMILIES, with Various Readings, and the Quotations from the Fathers given at length in the Original Languages. Edited by the late G. E. CORRIE, D.D. Demy 8vo. 7s. 6d.

DE OBLIGATIONE CONSCIENCIÆ PÆÆLECTIONES decem Oxonii in Schola Theologica habitæ a ROBERTO SANDERSON, SS. Theologici ibidem Professore Regio. With English Notes, including an abridged Translation, by W. WHEWELL, D.D. late Master of Trinity College. Demy 8vo. 7s. 6d.


S. AUSTIN AND HIS PLACE IN THE HISTORY OF CHRISTIAN THOUGHT. Being the Hulsean Lectures for 1885. By W. CUNNINGHAM, D.D. Demy 8vo. Buckram, 12s. 6d.

CHRIST THE LIFE OF MEN. The Hulsean Lectures for 1888. By the Rev. H. M. STEPHENSON, M.A. Crown 8vo. 2s. 6d.

THE GOSPEL HISTORY OF OUR LORD JESUS CHRIST IN THE LANGUAGE OF THE REVISED VERSION, arranged in a Connected Narrative, especially for the use of Teachers and Preachers. By Rev. C. C. JAMES, M.A., Rector of Wortham, Suffolk, and late Fellow of King's College. Crown 8vo. 3s. 6d.

ARABIC, SANSKRIT, SYRIAC, &c.


LECTURES ON THE COMPARATIVE GRAMMAR OF THE SEMITIC LANGUAGES from the papers of the late WILLIAM WRIGHT, LL.D., Professor of Arabic in the University of Cambridge. Demy 8vo. 14s.


Vol. I. The Arabic Text. 10s. 6d.
Vol. II. English Translation. 10s. 6d.

"We have no hesitation in saying that in both Prof. Palmer has made an addition to Oriental literature for which scholars should be grateful; and that, while his knowledge of Arabic is a sufficient guarantee for his mastery of the original, his English compositions are distinguished by versatility, command of language, rhetorical cadence, and, as we have remarked, by not unskilful imitations of the styles of several of our own favourite poets, living and dead."—Saturday Review.

"This sumptuous edition of the poems of Behá-ed-din Zoheir is a very welcome addition to the small series of Eastern poets accessible to readers who are not Orientalists."—Academy.

THE CHRONICLE OF JOSHUA THE STYLITE, composed in Syriac A.D. 507, with an English translation and notes, by the late W. WRIGHT, LL.D., Professor of Arabic. Demy 8vo. 10s. 6d.

"Die lehrreiche kleine Chronik Josuas hat nach Assemani und Martin in Wright einen dritten Bearbeiter gefunden, der sich um die Emendation des Textes wie um die Erklärung der Realien wesentlich verdient gemacht hat ... Ws. Josua-Ausgabe ist eine sehr dankenswerte Gabe und besonders empfehlenswert als ein Lehrmittel für den syrischen Unterricht; es erscheint auch gerade zur rechten Zeit, da die zweite Ausgabe von Roedigers syrischer Christomathie im Buchhandel vollständig vergriffen und diejenige von Kirsch-Bernstein nur noch in wenigen Exemplaren vorhanden ist."—Deutsche Literaturzeitung.

KALILAH AND DIMNAH, OR, THE FABLES OF BIDPAI; being an account of their literary history, together with an English Translation of the same, with Notes, by I. G. N. KEITH-FALCONER, M.A., late Lord Almoner’s Professor of Arabic in the University of Cambridge. Demy 8vo. 7s. 6d.

NALOPÂKHYÂNAM, OR, THE TALE OF NALA; containing the Sanskrit Text in Roman Characters, followed by a Vocabulary and a sketch of Sanskrit Grammar. By the late Rev. THOMAS JARRETT, M.A. Trinity College, Regius Professor of Hebrew. Demy 8vo. 10s.

NOTES ON THE TALE OF NALA, for the use of Classical Students, by J. PEILE, Litt.D., Master of Christ’s College. Demy 8vo. 12s.


"It is unnecessary to state how the compilation of the present catalogue came to be placed in Mr Bendall’s hands: from the character of his work it is evident the selection was judicious, and we may fairly congratulate those concerned in it on the result... Mr Bendall has entitled himself to the thanks of all Oriental scholars, and we hope he may have before him a long course of successful labour in the field he has chosen."—Athenæum.

THE HISTORY OF ALEXANDER THE GREAT, being the Syriac version of the Pseudo-Callisthenes. Edited from Five Manuscripts, with an English Translation and Notes, by E. A. W. BUDGE, Litt.D., Assistant in the Department of Egyptian Antiquities, British Museum. Demy 8vo. 25s. (The Edition is limited to 250 copies.)


GREEK AND LATIN CLASSICS, &c.

AESCHYLI FABULAE.—ΙΚΕΤΙΔΕΣ ΧΟΜΦΟΡΟΙ ΙΝ LIBRO MEDICEO MENDOSE SCRIPTAE EX VV. DD. CONJECTURIS EMENDATIUS EDITAE cum Scholiis Graecis et brevi adnotatione critica, curante F. A. PALEY, M.A., LL.D. Demy 8vo. 7s. 6d.


"One of the best editions of the masterpiece of Greek tragedy."—Athenæum.

SOPHOCLES: The Plays and Fragments, with Critical Notes, Commentary, and Translation in English Prose, by R. C. Jebb, Litt.D., LL.D., Regius Professor of Greek in the University of Cambridge.

Part IV. Philoctetes. Demy 8vo. 12s. 6d.
Part V. Trachiniae. Demy 8vo.

"Of his explanatory and critical notes we can only speak with admiration. Thorough scholarship combines with taste, erudition, and boundless industry to make this first volume a pattern of editing. The work is made complete by a prose translation, upon pages alternating with the text, of which we may say shortly that it displays sound judgment and taste, without sacrificing precision to poetry of expression."—The Times.

"Professor Jebb’s edition of Sophocles is already so fully established, and has received such appreciation in these columns and elsewhere, that we have judged this third volume when we have said that it is of a piece with the others. The whole edition so far exhibits perhaps the most complete and elaborate editorial work which has ever appeared."—Saturday Review.

THE THEAETETUS OF PLATO with a Translation and Notes by the late B. H. Kennedy, D.D. Crown 8vo. 7s. 6d.

ARISTOTLE.—ΠΕΡΙ ΨΥΧΗΣ. ARISTOTLE’S PSYCHOLOGY, in Greek and English, with Introduction and Notes, by Edwin Wallace, M.A., late Fellow and Tutor of Worcester College, Oxford. Demy 8vo. 18s.

"The notes are exactly what such notes ought to be,—helps to the student, not mere displays of learning. By far the more valuable parts of the notes are neither critical nor literary, but philosophical and expository of the thought, and of the connection of thought, in the treatise itself. In this relation the notes are invaluable. Of the translation, it may be said that an English reader may fairly master by means of it this great treatise of Aristotle."—Spectator.

"Wallace’s Bearbeitung der Aristoteles’s Psychologie ist das Werk eines denkbaren und in allen Schriften des Aristoteles und grössten- teils auch in der neueren Litteratur zu densel- ben belesenen Manes... Der schwächste Teil der Arbeit ist der kritische... Aber in allen diesen Dingen liegt auch nach der Ab- sicht des Verfassers nicht der Schwerpunkt seiner Arbeit, sondern."—Prof. Susemihl in Philologische Wochenschrift.

ARISTOTLE. THE RHETORIC. With a Commentary by the late E. M. Cope, Fellow of Trinity College, Cambridge, revised and edited by J. E. Sandys, Litt.D. With a biographical Memoir by the late H. A. J. Munro, Litt.D. 3 Vols., Demy 8vo. Now reduced to 21s. (originally published at 31s. 6d.)

"This work is in many ways creditable to the University of Cambridge. If an English student wishes to have a full conception of what is contained in the Rhetoric of Aristotle, to Mr Cope’s edition he must go."—Academy.

"Mr Sandys has performed his arduous duties with marked ability and admirable tact. In every part of his work—revising, supplementing, and completing—he has done exceedingly well."— Examiner.


“Mr Fennell deserves the thanks of all classical students for his careful and scholarly edition of the Olympian and Pythian odes. He brings to his task the necessary enthusiasm for his author, great industry, a sound judgment, and, in particular, copious and minute learning in comparative philology.”—Athenaeum.

THE ISTMIAN AND NEMEAN ODES. By the same Editor. Crown 8vo. 9s.

“... As a handy and instructive edition of a difficult classic no work of recent years surpasses Mr Fennell’s ‘Pindar.’”—Athenaeum.

“This work is in no way inferior to the previous volume. The commentary affords valuable help to the study of the most difficult of Greek authors, and is enriched with notes on points of scholarship and etymology which could only have been written by a scholar of very high attainments.”—Saturday Review.

DEMOSTHENES. PRIVATE ORATIONS OF, with Introductions and English Notes, by the late F. A. Paley, M.A. and J. E. Sandys, Lit.D. Fellow and Tutor of St John’s College, and Public Orator in the University of Cambridge.


“Mr Paley’s scholarship is sound and accurate. His experience of editing wide, and if he is content to devote his learning and abilities to the production of such manuals as these, they will be received with gratitude throughout the higher schools of the country. Mr Sandys is deeply read in the German literature which bears upon his author, and the elucidation of matters of daily life, in the delineation of which Demosthenes is so rich, obtains full justice at his hands. ... We hope this edition may lead the way to a more general study of these speeches in schools than has hitherto been possible.”—Academy.

PART II. Pro Phormione, Contra Stephanum I. II.; Nicostratum, Cononem, Calliclem. New Edition. Crown 8vo. 7s. 6d.

“It is long since we have come upon a work evincing more pains, scholarship, and varied research and illustration than Mr Sandys’s contribution to the ‘Private Orations of Demosthenes’.”—Saturday Review.

“... the edition reflects credit on Cambridge scholarship, and ought to be extensively used.”—Athenaeum.


DEMOSTHENES AGAINST ANDROTION AND AGAINST TIMOCRATES, with Introductions and English Commentary, by William Wayte, M.A., late Professor of Greek, University College, London. Crown 8vo. 7s. 6d.

“These speeches are highly interesting, as illustrating Attic Law, as that law was influenced by the exigences of politics ... As vigorous examples of the great orator’s style, they are worthy of all admiration ... Besides a most lucid and interesting introduction, Mr Wayte has given the student effective help in his running commentary.”—Spectator.

PLATO’S PHÆDO, literally translated, by the late E. M. Cope, Fellow of Trinity College, Cambridge, revised by Henry Jackson, Lit.D., Fellow of Trinity College. Demy 8vo. 5s.

P. VERGILI MARONIS OPERA, cum Prolegomenis et Commentario Critico edidit B. H. Kennedy, S.T.P., Extra Fcap. 8vo. 3s. 6d.


"Of the present edition of the Bacchae by Mr. Sandys we may safely say that never before has a Greek play, in England at least, had fuller justice done to its criticism, interpretation, and archæological illustration, whether for the young student or the more advanced scholar. The Cambridge Public Orator may be said to have taken the lead in issuing a complete edition of a Greek play, which is destined perhaps to gain redoubled favour now that the study of ancient monuments has been applied to its illustration."—Saturday Review.

EURIPIDES. ION. The Greek Text with a Translation into English Verse, Introduction and Notes by A. W. VERRALL, Litt.D., Fellow and Tutor of Trinity College, Cambridge. Demy 8vo. 7s. 6d.

M. TULLI CICERONIS AD M. BRUTUM ORATOR. A revised text edited with Introductory Essays and with critical and explanatory notes, by J. E. SANDYS, Litt.D. Demy 8vo. 16s.

"This volume, which is adorned with several good woodcuts, forms a handsome and welcome addition to the Cambridge editions of Cicero's works."—Athenaeum.

M. TULLI CICERONIS DE FINIBUS BONORUM ET MALORUM LIBRI QUINQUE. The text revised and explained; with a Translation by JAMES S. REID, Litt.D., Fellow and Tutor of Gonville and Caius College. 3 Vols. [In the Press. Vol. III. Containing the Translation. Demy 8vo. 8s.

M. T. CICERONIS DE OFFICIIS LIBRI TRES, with Marginal Analysis, English Commentary, and copious Indices, by H. A. HOLDEN, LL.D. SEVENTH EDITION, Revised and Enlarged. Cr. 8vo. 9s.

"Few editions of a classic have found so much favour as Dr Holden's De Officiis, and the present revision (sixth edition) makes the position of the work secure."—American Journal of Philology.


M. TVLII CICERONIS PRO C RABIRIO [PERDVELLIONIS REO] ORATIO AD QVIRITES, with Notes, Introduction and Appendices by W. E. HEITLAND, M.A., Fellow and Tutor of St John's College, Cambridge. Demy 8vo. 7s. 6d.


"Such editions as that of which Prof. Mayor has given us the first instalment will doubtless do much to remedy this undeserved neglect. It is one on which great pains and much learning have evidently been expended, and is in every way admirably suited to meet the needs of the student . . . The notes of the editor are all that could be expected from his well-known learning and scholarship."—Academy.

PRONUNCIATION OF ANCIENT GREEK translated from the Third German edition of Dr Blass by W. J. Purton, B.A., Pembroke College, Cambridge. Demy 8vo. 6s.

FRAGMENTS OF ZENO AND CLEANTHES, an Essay which obtained the Hare Prize in the year 1889. By A. C. Pearson, B.A., Christ's College, Cambridge. Crown 8vo. 10s.

*See also Pitt Press Series, pp. 33—38.*

**MATHEMATICS, PHYSICAL SCIENCE, &c.**


THE ELASTICAL RESEARCHES OF BARRÉ DE SAINT-VENANT (Extract from Vol. II. of Todhunter's History of the Theory of Elasticity), edited by Professor Karl Pearson, M.A. Demy 8vo. 9s.

A TREATISE ON GEOMETRICAL OPTICS. By R. S. Heath, M.A., Professor of Mathematics in Mason Science College, Birmingham. Demy 8vo. 12s. 6d.

AN ELEMENTARY TREATISE ON GEOMETRICAL OPTICS. By R. S. Heath, M.A. Crown 8vo. 5s.

A TREATISE ON ELEMENTARY DYNAMICS. By S. L. Loney, M.A., Fellow of Sidney Sussex College. Crown 8vo. 7s. 6d.

CATALOGUE OF SCIENTIFIC PAPERS COMPILED BY THE ROYAL SOCIETY OF LONDON: Vols. 1—6 for the years 1880—1863, Royal 4to. cloth (vol. I in half morocco) £4 (net); half morocco £5. 5s. (net). Vols. 7—8 for the years 1864—1873, cloth £1. 11s. 6d. (net); half morocco £2. 5s. (net). Single volumes cloth 20s. or half-morocco 28s. (net). New Series for the years 1874—1883. [In the Press.]

A TREATISE ON PLANE TRIGONOMETRY. By E. W. Hobson, M.A., Fellow of Christ’s College, Cambridge, and University Lecturer in Mathematics. Demy 8vo. 12s


THE SCIENTIFIC PAPERS OF THE LATE PROF. J. CLERK MAXWELL. Edited by W. D. Niven, M.A., formerly Fellow of Trinity College. In 2 vols. Royal 4to. £3. 3s. (net).


A TREATISE ON THERMODYNAMICS, by J. Parker, M.A., Fellow of St John’s College, Cambridge. [Nearly ready.


A CATALOGUE OF THE PORTSMOUTH COLLECTION OF BOOKS AND PAPERS written by or belonging to Sir Isaac Newton. Demy 8vo. 5s.


ELEMENTS OF NATURAL PHILOSOPHY. By Professors Sir W. Thomson and P. G. Tait. Demy 8vo. 9s.


AN ATTEMPT TO TEST THE THEORIES OF CAPILLARY ACTION, by Francis Bashforth, B.D., and J. C. Adams, M.A., F.R.S. Demy 4to. £1. 15.

A REVISED ACCOUNT OF THE EXPERIMENTS MADE WITH THE BASHFORTH CHRONOGRAPH to find the Resistance of the Air to the Motion of Projectiles, with the application of the Results to the Calculation of Trajectories according to J. Bernoulli’s method by F. Bashforth, B.D. Demy 8vo. 12s.

A TREATISE ON THE THEORY OF DETERMINANTS and their applications in Analysis and Geometry, by R. F. Scott, M.A., Fellow of St John’s College. Demy 8vo. 12s.

HYDRODYNAMICS, a Treatise on the Mathematical Theory of the Motion of Fluids, by H. Lamb, M.A. Demy 8vo. 12s.

PUBLICATIONS OF

THE ANALYTICAL THEORY OF HEAT, by JOSEPH FOURIER. Translated, with Notes, by A. FREEMAN, M.A., formerly Fellow of St John's College, Cambridge. Demy 8vo. 12s.


PRACTICAL WORK AT THE CAVENDISH LABORATORY. HEAT. Edited by W. N. SHAW, M.A. Demy 8vo. 3s.


"The value of the book as a digest of the historical developments of chemical thought is immense."—Academy.

"Theoretical Chemistry has moved so rapidly of late years that most of our ordinary text books have been left far behind. German students, to be sure, possess an excellent guide to the present state of the science in 'Die Modernen Theorien der Chemie' of Prof. Lothar Meyer: but in this country the student has had to content himself with such works as Dr Tilden's 'Introduction to Chemical Philosophy', an admirable book in its way, but rather slender. Mr Pattison Muir having aimed at a more comprehensive scheme, has produced a systematic treatise on the principles of chemical philosophy which stands far in advance of any kindred work in our language."—Athenaeum.

ELEMENTARY CHEMISTRY. By M. M. PATTISON MUIR, M.A., and CHARLES SLATER, M.A., M.B. Crown 8vo. 4s. 6d.

PRACTICAL CHEMISTRY. A Course of Laboratory Work. By M. M. PATTISON MUIR, M.A., and D. J. CARNEGIE, M.A. Crown 8vo. 3s.


"To say that Dr Vines' book is a most valuable addition to our own botanical literature is but a narrow meed of praise: it is a work which will take its place as cosmopolitan: no more clear or concise discussion of the difficult chemistry of metabolism has appeared.... In erudition it stands alone among English books, and will compare favourably with any foreign competitors."—Nature.

"The work forms an important contribution to the literature of the subject.... It will be eagerly welcomed by all students."—Academy.

A SHORT HISTORY OF GREEK MATHEMATICS. By J. Gow, Litt.D., Fellow of Trinity College. Demy 8vo. 10s. 6d.

DIOPHANTOS OF ALEXANDRIA; a Study in the History of Greek Algebra. By T. L. HEATH, M.A., Fellow of Trinity College, Cambridge. Demy 8vo. 7s. 6d.

"This study in the history of Greek Algebra is an exceedingly valuable contribution to the history of mathematics."—Academy.

"The most thorough account extant of Diophantus's place, work, and critics."—Athenaeum.

THE MATHEMATICAL WORKS OF ISAAC BARROW, D.D. Edited by W. WHEWELL, D.D. Demy 8vo. 7s. 6d.

THE FOSSILS AND PALÆONTOLOGICAL AFFINITIES OF THE NEOCOMIAN DEPOSITS OF UPWARE AND BRICKHILL with Plates, being the Sedgwick Prize Essay for 1879. By the late W. KEEPING, M.A. Demy 8vo. 10s. 6d.

THE BALA VOLCANIC SERIES OF CAERNARVONSHIRE AND ASSOCIATED ROCKS, being the Sedgwick Prize Essay for 1888 by A. HARKER, M.A., F.R.S., Fellow of St John's College. Demy 8vo. 7s. 6d.

A CATALOGUE OF BOOKS AND PAPERS ON PROTOZOA, CŒLENTERATES, WORMS, and certain smaller groups of animals, published during the years 1861—1883, by D'ARCY W. THOMPSON, M.A. Demy 8vo. 12s. 6d.


ASTRONOMICAL OBSERVATIONS made at the Observatory of Cambridge by the late Rev. J. CHALLIS, M.A. from 1846 to 1860.

ASTRONOMICAL OBSERVATIONS from 1861 to 1865. Vol. XXI. Royal 4to. 15s. From 1866 to 1869. Vol. XXII. Royal 4to. 15s. Vol. XXIII. [In the Press.

A CATALOGUE OF THE COLLECTION OF BIRDS formed by the late H. E. STRICKLAND, now in the possession of the University of Cambridge. By O. SALVIN, M.A. Demy 8vo. £1. 1s.

A CATALOGUE OF AUSTRALIAN FOSSILS, Stratigraphically and Zoologically arranged, by R. ETHEIDGE, Jun., F.G.S. Demy 8vo. 10s. 6d.

ILLUSTRATIONS OF COMPARATIVE ANATOMY, VERTEBRATE AND INVERTEBRATE, for the Use of Students in the Museum of Zoology and Comparative Anatomy. Second Edition. Demy 8vo. 2s. 6d.

A CATALOGUE OF THE COLLECTION OF CAMBRIAN AND SILURIAN FOSSILS contained in the Geological Museum of the University of Cambridge, by J. W. SALTER, F.G.S. With a Portrait of PROFESSOR SEDGWICK. Royal 4to. 7s. 6d.

CATALOGUE OF OSTEOLOGICAL SPECIMENS contained in the Anatomical Museum of the University of Cambridge. Demy 8vo. 2s. 6d.

See also Pitt Press Mathematical Series, p. 43.

---

LAW.

ELEMENTS OF THE LAW OF TORTS. A Text-book for Students. By MELVILLE M. BIGELOW, Ph.D., Lecturer in the Law School of the University of Boston, U.S.A. Crown 8vo. 10s. 6d.

"It is based on the original American edition, but it is an English Text-book with English authorities and statutes and illustrations substituted very generally for the American... The style is easy and lucid, though condensed, showing great grasp of subject... A very full index enhances the value of this book, which should take a prominent place among the really trustworthy text-books for the use of students."—Law Times.

TABLES SHEWING THE DIFFERENCES BETWEEN ENGLISH AND INDIAN LAW. By Sir ROLAND KNIVET WILSON, Bart., M.A., LL.M. Demy 4to. 15s.

A SELECTION OF CASES ON THE ENGLISH LAW OF CONTRACT. By GERARD BROWN FINCH, M.A., of Lincoln’s Inn, Barrister at Law. Royal 8vo. 28s.

"An invaluable guide towards the best method of legal study."—Law Quarterly Review.

LAND IN FETTERS. Being the Yorke Prize Essay for 1885. By T. E. SCRUTTON, M.A. Demy 8vo. 7s. 6d.

COMMONS AND COMMON FIELDS, OR THE HISTORY AND POLICY OF THE LAWS RELATING TO COMMONS AND ENCLOSURES IN ENGLAND. Being the Yorke Prize Essay for 1886. By T. E. SCRUTTON, M.A. 10s. 6d.

HISTORY OF THE LAW OF TITHES IN ENGLAND. Being the Yorke Prize Essay for 1887. By W. EASTERBY, B.A., LL.B., St John’s College and the Middle Temple. Demy 8vo. 7s. 6d.

HISTORY OF LAND TENURE IN IRELAND. Being the Yorke Prize Essay for 1888. By W. E. MONTGOMERY, M.A., LL.M. Demy 8vo. 10s. 6d.

AN HISTORICAL SKETCH OF THE EQUITABLE JURISDICTION OF THE COURT OF CHANCERY. Being the Yorke Prize Essay for 1889. By D. M. KERLY, M.A., St John’s College. Demy 8vo. 12s. 6d.


AN ANALYSIS OF CRIMINAL LIABILITY. By E. C. CLARK, LL.D., Regius Professor of Civil Law in the University of Cambridge, also of Lincoln’s Inn, Barrister-at-Law. Crown 8vo. 7s. 6d.

PRACTICAL JURISPRUDENCE, a Comment on AUSTIN. By E. C. CLARK, LL.D. Crown 8vo. 9s.

"Denn das ist dies anhaltende und nach allen Seiten anregende Buch über Praktische Jurisprudenz."—König. Centralblatt für Rechtswissenschaft.


"This work is a very useful contribution to that important branch of the constitutional history of England which is concerned with the growth and development of the law of treason, as it may be gathered from trials before the ordinary courts."—The Academy.

BRACTON’S NOTE BOOK. A Collection of Cases decided in the King’s Courts during the reign of Henry the Third, annotated by a Lawyer of that time, seemingly by Henry of Bratton. Edited by F. W. MAITLAND of Lincoln’s Inn, Barrister at Law, Downing Professor of the Laws of England. 3 vols. Demy 8vo. Buckram. £3. 3s. Net.

THE SCIENCE OF INTERNATIONAL LAW, being a general sketch of the historic basis of the rules observed by states in their normal and abnormal relations in the past and the present. By THOMAS ALFRED WALKER, M.A., LL.M. of the Middle Temple; Fellow of Peterhouse, Cambridge, sometime Lightfoot Scholar and Senior Whewell Scholar for International Law. Demy 8vo. [Nearly ready.

THE FRAGMENTS OF THE PERPETUAL EDICT
OF SALVIUS JULIANUS, collected, arranged, and annotated by
BRYAN WALKER, M.A., LL.D., late Law Lecturer of St John's College,
and Fellow of Corpus Christi College, Cambridge. Crown 8vo. 6s.

"In the present book we have the fruits of the same kind of thorough and well-ordered study which was brought to bear upon the notes to the Commentaries and the Institutes... Hitherto the Edict has been almost inaccessible to the ordinary English student, and such a student will be interested as well as perhaps surprised to find how abundantly the extant fragments illustrate and clear up points which have attracted his attention in the Commentaries, or the Institutes, or the Digest."—

Law Times.

AN INTRODUCTION TO THE STUDY OF JUSTINIAN’S DIGEST. Containing an account of its composition and of the Jurists used or referred to therein. By HENRY JOHN ROBY, M.A., formerly Prof. of Jurisprudence, University College, London. Demy 8vo. 9s.

JUSTINIAN’S DIGEST. Lib. VII., Tit. I. DeUsufructu,
with a Legal and Philological Commentary. By H. J. ROBY, M.A.
Demy 8vo. 9s.

Or the Two Parts complete in One Volume. Demy 8vo. 18s.

"Not an obscure, philological, historical, or legal, has been left unsifted. More informing aid still has been supplied to the student of the Digest at large by a preliminary account, covering nearly 300 pages, of the mode of composition of the Digest, and of the jurists whose decisions and arguments constitute its substance. Nowhere else can a clearer view be obtained of the personal succession by which the tradition of Roman legal science was sustained and developed."—The Times.

THE COMMENTARIES OF GAIUS AND RULES OF ULPN. With a Translation and Notes, by J. T. ABDY, LL.D.,
Judge of County Courts, late Regius Professor of Laws in the University of Cambridge, and the late BRYAN WALKER, M.A., LL.D.,
New Edition by BRYAN WALKER. Crown 8vo. 16s.

"As scholars and as editors Messrs Abdy and Walker have done their work well... For one thing the editors deserve special commendation. They have presented Gaius to the reader with few notes and those merely by way of reference or necessary explanation. Thus the Roman jurist is allowed to speak for himself, and the reader feels that he is really studying Roman law in the original, and not a fanciful representation of it."—Athen. Aequ.

THE INSTITUTES OF JUSTINIAN, translated with Notes by J. T. ABDY, LL.D., and the late BRYAN WALKER, M.A.,
LL.D. Crown 8vo. 16s.

"We welcome here a valuable contribution to the study of jurisprudence. The text of the Institutes is occasionally perplexing, even to practised scholars, whose knowledge of classical models does not always avail them in dealing with the technicalities of legal phraseology. Nor can the ordinary dictionaries be expected to furnish all the help that is wanted. This translation will then be of great use. To the ordinary student, whose attention is distracted from the subject-matter by the difficulty of struggling through the language in which it is contained, it will be almost indispensable."—Spec. Inv.

"The notes are learned and carefully compiled, and this edition will be found useful to students."—Law Times.

SELECTED TITLES FROM THE DIGEST, annotated
by the late B. WALKER, M.A., LL.D. Part I. Mandati vel Contra.
Digest XVII. i. Crown 8vo. 5s.

— Part II. De Adquirendo rerum dominio et De Adquirenda vel amittenda possessione. Digest XI. i and ii. Crown 8vo. 6s.

— Part III. De Condictionibus. Digest XII. i and 4—7 and Digest XIII. i—3. Crown 8vo. 6s.

DIGEST XIX. 2. LOCATI CONDUCTI. Translated
with Notes by C. H. MONRO, M.A., Gonville and Caius College.

GROTIIUS DE JURE BELL ET PACIS, with the Notes of Barbeyrac and others; accompanied by an abridged Translation of the Text, by W. WHEWELL, D.D. late Master of Trinity College. 3 Vols. Demy 8vo. 12s. The translation separate, 6s.

London: C. J. CLAY & SONS, Cambridge University Press Warehouse,
Ave Maria Lane.
HISTORICAL AND BIOGRAPHICAL WORKS, &c.

THE LIFE AND LETTERS OF THE REVEREND
ADAM SEDGWICK, LL.D., F.R.S., Fellow of Trinity College,
Cambridge, and Woodwardian Professor of Geology from 1818 to
1873. (Dedicated, by special permission, to Her Majesty the Queen.)
By JOHN WILLIS CLARK, M.A., F.S.A., formerly Fellow of Trinity
College, and THOMAS MCKENNY HUGHES, M.A., Woodwardian
Professor of Geology. 2 vols. Demy 8vo. 36s.

"Beyond question, the principal book of the present week (June 20, 1860) is the Life and
Letters of the Reverend Adam Sedgwick."—
Times.
"Sedgwick has been fortunate in having the story of his life told by two men, both of whom
knew him intimately, and who have spared no pains to set his gracious personality as well as
his scientific work clearly before their readers.
...For the picture given us of the man himself.

LIFE AND TIMES OF STEIN, OR GERMANY AND
PRUSSIA IN THE NAPOLEONIC AGE, by J. R. SEELEY,
M.A., Regius Professor of Modern History in the University of
Cambridge, with Portraits and Maps. 3 Vols. Demy 8vo. 30s.

"Dr Busch's volume has made people think
and talk even more than usual of Prince Bis-
march, and Professor Seeley's very learned work
on Stein will turn attention to an earlier and an
almost equally eminent German statesman....
He was one, perhaps the chief, of the illus-
triou group of strangers who came to the
rescue of Prussia in her darkest hour, about
the time of the inglorious Peace of Tilsit, and
who laboured to put life and order into her
dispirited army, her impoverished finances, and
her inefficient Civil Service. Englishmen will
feel very pardonable pride at seeing one of
their countrymen undertake to write the his-
tory of a period from the investigation of
which even laborious Germans are apt to
shrink."—Times.
"In a notice of this kind scant justice can be
done to a work like the one before us: no
short résumé can give even the most meagre
notion of the contents of these volumes, which
contain no page that is superfluous, and none
that is uninteresting."—Athenaeum.

THE GROWTH OF BRITISH POLICY, by J. R. SEELEY,
M.A.
[In the Press.

THE COLLECTED PAPERS OF HENRY BRAD-
SHAW, including his Memoranda and Communications read before
the Cambridge Antiquarian Society. With 13 fac-similes. Edited
by F. J. H. JENKINSON, M.A., Fellow of Trinity College. Demy
8vo. 16s.

MEMORIALS OF THE LIFE OF GEORGE ELVES
CORRIE, D.D., formerly Master of Jesus College, Cambridge.
Edited by M. HOLROYD. Demy 8vo. 12s.

THE DESPATCHES OF EARL GOWER, English Amba-
dassador at the court of Versailles from June 1790 to August 1792,
to which are added the Despatches of Mr Lindsay and Mr Munro,
and the Diary of Lord Palmerston in France during July and
August 1791. Edited by OSCAR BROWNING, M.A. Demy 8vo. 15s.

THE GROWTH OF ENGLISH INDUSTRY AND
COMMERCE DURING THE EARLY AND MIDDLE AGES.
By W. CUNNINGHAM, D.D., University Lecturer. Demy 8vo. 16s.

"Dr Cunningham's book is one of excep-
tional interest and usefulness. It cannot be
too highly praised. It is characterised by re-
search and thought, by a remarkable power of
marshalling the varied facts in the vast field
which has been traversed, and by singular
clearness and felicity of expression."—Scots-
man.

London: C. J. CLAY & SONS, Cambridge University Press Warehouse,
Ave Maria Lane.

Also a limited Edition of the same, consisting of 120 numbered Copies only, large paper Quarto; the woodcuts and steel engravings mounted on India paper; price Twenty-five Guineas net each set.

THE UNIVERSITY OF CAMBRIDGE FROM THE EARLIEST TIMES TO THE ROYAL INJUNCTIONS OF 1535, by J. B. MULLINGER, M.A., Lecturer on History and Librarian to St John’s College. Part I. Demy 8vo. (734 pp.), 12s. Part II. From the Royal Injunctions of 1535 to the Accession of Charles the First. Demy 8vo. 18s.

"He shews in the statutes of the Colleges, the internal organization of the University, its connection with national problems, its studies, its social life. All this he combines in a form which is eminently readable."—PROF. CREIGHTON in Cont. Review.

"Mr Mullinger displays an admirable thoroughness in his work. Nothing could be more exhaustive and conscientious than his method; and his style...is picturesque and elevated."—Times.

SCHOLAE ACADEMICAЕ: some Account of the Studies at the English Universities in the Eighteenth Century. By C. WORDSWORTH, M.A., Fellow of Peterhouse. Demy 8vo. 10s. 6d.

"Mr Wordsworth has collected a great quantity of minute and curious information about the working of Cambridge institutions in the last century, with an occasional comparison of the corresponding state of things at Oxford.

...To a great extent it is purely a book of reference, and as such it will be of permanent value for the historical knowledge of English education and learning."—Saturday Review.

CHRONOLOGICAL TABLES OF GREEK HISTORY.

Accompanied by a short narrative of events, with references to the sources of information and extracts from the ancient authorities, by CARL PETER. Translated from the German by G. CHAWNER, M.A., Fellow of King’s College, Cambridge. Demy 4to. 10s.

THE CONSTITUTION OF CANADA. By J. E. C. MUNRO, LL.M., Professor of Law and Political Economy at Victoria University, Manchester. Demy 8vo. 10s.


HISTORY OF NEPĀL, translated by MUNSHĪ SHEW SHUNKER SINGH and PANDIT SHRĪ GUNĀNAND; edited with an Introductory Sketch of the Country and People by Dr D. WRIGHT, late Residency Surgeon at Kathmāndū, and with facsimiles of native drawings, and portraits of Sir JUNG BAHĀDUR, the KING OF NEPĀL, &c. Super-royal 8vo. 10s. 6d.

KINSHIP AND MARRIAGE IN EARLY ARABIA,
by W. ROBERTSON SMITH, M.A., LL.D., Professor of Arabic and
Fellow of Christ's College. Crown 8vo. 7s. 6d.
"It would be superfluous to praise a book so learned and masterly as Professor Robertson Smith's; it is enough to say that no student of early history can afford to be without Kinship in Early Arabia."—Nature.

TRAVELS IN ARABIA DESERTA IN 1876 AND 1877. By CHARLES M. DOUGHTY, of Gonville and Caius College. With Illustrations and a Map. 2 vols. Demy 8vo. £3. 3s.
"This is in several respects a remarkable book. It records the ten years' travels of the author throughout Northern Arabia, in the Hejas and Nejd, from Syria to Mecca. No doubt this region has been visited by previous travellers, but none, we venture to think, have done their work with so much thoroughness or with more enthusiasm and love."—Times.
"We judge this book to be the most remarkable record of adventure and research which has been published to this generation."—Spectator.
"Its value as a storehouse of knowledge cannot be exaggerated."—Saturday Review.

A JOURNEY OF LITERARY AND ARCHAEOLOGICAL RESEARCH IN NEPAL AND NORTHERN INDIA, during the Winter of 1884-5. By CECIL BENDALL, M.A., Professor of Sanskrit in University College, London. Demy 8vo. 10s.

CAMBRIDGE HISTORICAL ESSAYS.


POPE GREGORY THE GREAT AND HIS RELATIONS WITH GAUL, by F. W. KELLETT, M.A., Sidney Sussex College. (Prince Consort Dissertation, 1888.) Crown 8vo. 2s. 6d.

THE CONSTITUTIONAL EXPERIMENTS OF THE COMMONWEALTH, (Thirlwall Prize Essay, 1889), by E. JENKS, M.A., LL.B., Fellow of King's College, Cambridge. Crown 8vo. 2s. 6d.

ON ELECTION BY LOT AT ATHENS, by J. W. HEADLAM, M.A., Fellow of King's College, Cambridge. (Prince Consort Dissertation, 1890.) Crown 8vo. 2s. 6d.


THE INFLUENCE AND DEVELOPMENT OF ENGLISH GILDS. (Thirlwall Prize Essay, 1891.) By F. AIDAN HIBBERT, B.A., St John's College. [In the Press.

ART, &c.


A CATALOGUE OF ANCIENT MARBLES IN GREAT BRITAIN, by Prof. ADOLF MICHAELIS. Translated by C. A. M. FENNELL, Litt. D. Royal 8vo. Roxburgh (Morocco back), £2. 25.

"The book is beautifully executed, and with its few handsome plates, and excellent indexes, does much credit to the Cambridge Press. All lovers of true art and of good work should be grateful to the Syndics of the University Press for the liberal facilities afforded by them towards the production of this important volume by Professor Michaelis."—Saturday Review.


THE LITERARY REMAINS OF ALBRECHT DÜRER, by W. M. CONWAY. With Transcripts from the British Museum MSS., and Notes by LINA ECKENSTEIN. Royal 8vo. 21s. (The Edition is limited to 500 copies.)

THE TYPES OF GREEK COINS. By PERCY GARDNER, Litt. D., F.S.A. With 16 Autotype plates, containing photographs of Coins of all parts of the Greek World. Impl. 4to. Cloth extra, £1. 11s. 6d.; Roxburgh (Morocco back), £2. 25.

"Professor Gardner's book is written with such lucidity and in a manner so straightforward that it may well win converts, and it may be distinctly recommended to that omnivorous class of readers—men in the schools."—Saturday Review.

AN INTRODUCTION TO GREEK EPIGRAPHY. Part I. The Archaic Inscriptions and the Greek Alphabet by E. S. ROBERTS, M.A., Fellow and Tutor of Gonville and Caius College. Demy 8vo. With illustrations. 18s.

"We will say at once that Mr Roberts appears to have done his work very well. The book is clearly and conveniently arranged. The inscriptions are naturally divided according to the places to which they belong. Under each head are given illustrations sufficient to show the characteristics of the writing, one copy in letters of the original form (sometimes a facsimile) being followed by another in the usual cursive. References, which must have cost great labour, are given to the scattered notices bearing on each document. Explanatory remarks either accompany the text or are added in an appendix. To the whole is prefixed a sketch of the history of the alphabet up to the terminal date. At the end the result is resumed in general tables of all the alphabets, classified according to their connexions; and a separate table illustrates the alphabet of Athens. The volume contains about five hundred inscriptions, and forms a moderate octavo of about four hundred pages."—Saturday Review.

ESSAYS ON THE ART OF PHEIDIAS. By C. WALDSTEIN, Litt. D., Phil. D., Reader in Classical Archaeology in the University of Cambridge. Royal 8vo. 16 Plates. Buckram, 30s.

"His book will be universally welcomed as a very valuable contribution towards a more thorough knowledge of the style of Pheidias."—The Academy.

"Essays on the Art of Pheidias' form an extremely valuable and important piece of work . . . Taking it for the illustrations alone, it is an exceedingly fascinating book."—Times.

THE WOODCUTTERS OF THE NETHERLANDS during the last quarter of the Fifteenth Century. In 3 parts. I. History of the Woodcutters. II. Catalogue of their Woodcuts. III. List of Books containing Woodcuts. By W. M. CONWAY. Demy 8vo. 10s. 6d.


ERASMUS. The Rede Lecture, delivered in the Senate-House, Cambridge, June 11, 1890, by R. C. JEBB, Litt.D., Regius Professor of Greek. Cloth, 2s. Paper Covers, 1s.


FROM SHAKESPEARE TO POPE: an Inquiry into the causes and phenomena of the rise of Classical Poetry in England. By EDMUND GOSSE, M.A. Crown 8vo. 6s.

THE LATIN HEPTATEUCH. Published piecemeal by the French printer WILLIAM MOREL (1560) and the French Benedictines E. MARTENE (1735) and J. B. PITRA (1852—88). Critically reviewed by JOHN E. B. MAYOR, M.A. Demy 8vo. 1os. 6d.

A LATIN-ENGLISH DICTIONARY. Printed from the (Incomplete) MS. of the late T. H. KEY, M.A., F.R.S. Cr. 4to. 31s. 6d.

CONTRIBUTIONS TO THE TEXTUAL CRITICISM OF THE DIVINA COMMEDIA. Including the complete collation throughout the Inferno of all the MSS. at Oxford and Cambridge. By the Rev. EDWARD MOORE, D.D. Demy 8vo. 21s.

"By far the most important and scholar-like work which has yet appeared on the subject."—Guardian.

EIGHTEEN YEARS OF UNIVERSITY EXTENSION. By R. D. ROBERTS, M.A., D.Sc., Organizing Secretary for Lectures to the Local Examinations and Lectures Syndicate. With Map. Crown 8vo. 1s.

TOWN AND GOWN. Five Years’ Work in St George’s, Camberwell. By J. TETLEY ROWE, M.A., Trinity College, Missioner, with Preface by the Rev. H. MONTAGU BUTLER, D.D., Master of Trinity College. Crown 4to. with Illustrations. 1s.

STUDIES IN THE LITERARY RELATIONS OF ENGLAND WITH GERMANY IN THE SIXTEENTH CENTURY. By C. H. HERFORD, M.A. Crown 8vo. 9s.

RHODES IN ANCIENT TIMES. By CECIL TORK, M.A. With six plates. Demy 8vo. 10s. 6d.

RHODES IN MODERN TIMES. By the same Author. With three plates. Demy 8vo. 8s.

THE LITERATURE OF THE FRENCH RENAISSANCE. An Introductory Essay. By A. A. TILLEY, M.A. Cr. 8vo. 6s.

CHAPTERS ON ENGLISH METRE. By REV. JOSEPH B. MAYOR, M.A. Demy 8vo. 7s. 6d.

A GRAMMAR OF THE IRISH LANGUAGE. By Prof. WINDISCH. Translated by Dr NORMAN MOORE. Crown 8vo. 7s. 6d.

LECTURES ON TEACHING, delivered in the University of Cambridge in the Lent Term, 1880. By J. G. FITCH, M.A., LL.D. Her Majesty’s Inspector of Training Colleges. Cr. 8vo. New Ed. 5s.

"Mr Fitch’s book covers so wide a field and touches on so many burning questions that we must be content to recommend it as the best existing vade mecum for the teacher."—Pall Mall Gazette.

LECTURES ON THE GROWTH AND MEANS OF TRAINING THE MENTAL FACULTY, delivered in the University of Cambridge. By F. Warner, M.D., F.R.C.P. Cr. 8vo. 4s. 6d.

LECTURES ON LANGUAGE AND LINGUISTIC METHOD IN THE SCHOOL, delivered in the University of Cambridge. By S. S. Laurie, M.A., LL.D. Crown 8vo. 4s.

OCCASIONAL ADDRESSES ON EDUCATIONAL SUBJECTS. By S. S. Laurie, M.A., LL.D. Crown 8vo. 5s.

A MANUAL OF CURSIVE SHORTHAND. By H. L. Callendar, M.A., Fellow of Trinity College. Ex. Fcap. 8vo. 2s.

A SYSTEM OF PHONETIC SPELLING ADAPTED TO ENGLISH. By H. L. Callendar, M.A. Ex. Fcap. 8vo. 6d.

A PRIMER OF CURSIVE SHORTHAND. By H. L. Callendar, M.A. Ex. Fcap. 8vo. 6d.


ESSAYS FROM THE SPECTATOR IN CURSIVE SHORTHAND. By H. L. Callendar, M.A. Ex. Fcap. 8vo. 6d.


RANDOM EXERCISES IN FRENCH GRAMMAR, Homonyms and Synonyms for Advanced Students, by L. Boquel, Lecturer at Emmanuel and Newnham Colleges. Crown 8vo. 3s. 6d.

KEY to the above by the same. Crown 8vo. 10s. 6d. (net).

EXERCISES IN FRENCH COMPOSITION for Advanced Students. By the same. Demy 8vo. 5s. 6d. (net).

For other books on Education, see Pitt Press Series, pp. 42, 43.


ECCLESIAE LONDINO-BATAVAE ARCHIVVM. TOMVS PRIMVS. ABRAHAMI ORTELLII et virorum eruditorum ad eundem et ad JACOBYM COLIVM ORTELIANVM Epistulae, 1524—1628. TOMVS SECUNDVS. EPISTVLAE ET TRACTATVS cum Reformationis tum Ecclesiae Londino-Batavae Historiam Illustrantes 1544—1622. Ex autographis mandante Ecclesia Londino-Batava edidit JOANNES HENRICVS HESSELS. Demy 4to. Each volume, separately, 4s. 10s. Taken together £3. 5s. Net.


CATALOGUE OF THE HEBREW MANUSCRIPTS preserved in the University Library, Cambridge. By the late Dr S. M. Schiller-Szinessy. Volume I. containing Section I. The Holy Scriptures; Section II. Commentaries on the Bible. Demy 8vo. 9s.

---

A CATALOGUE OF THE MANUSCRIPTS preserved in the Library of the University of Cambridge. Demy 8vo. 5 Vols. 10s. each. INDEX TO THE CATALOGUE. Demy 8vo. 10s.

A CATALOGUE OF ADVERSARIA and printed books preserved in the Library of the University of Cambridge. 3s. 6d.

THE ILLUMINATED MANUSCRIPTS IN THE LIBRARY of the Fitzwilliam Museum, Catalogued with Descriptions, and an Introduction, by W. G. SEARLE, M.A. Demy 8vo. 7s. 6d.

A CHRONOLOGICAL LIST OF THE GRACES, Documents, and other Papers in the University Registry which concern the University Library. Demy 8vo. 2s. 6d.

CATALOGUS BIBLIOTHECÆ BURCKHARDTIANÆ. Demy 4to. 5s.

GRADUATI CANTABRIGIENSES: SIVE CATALOGUS exhibens nomina eorum quos gradu quocunque ornavit Academia Cantabrigiensis (1800—1884). Cura H. R. LUARD S. T. P. Demy 8vo. 12s. 6d.


STATUTES OF THE UNIVERSITY OF CAMBRIDGE. With Acts of Parliament relating to the University. 8vo. 3s. 6d.

ORDINANCES OF THE UNIVERSITY OF CAMBRIDGE. Demy 8vo. 7s. 6d. Supplement to ditto. 1s. In one Volume. 8s. 6d.

TRUSTS, STATUTES AND DIRECTIONS affecting (1) The Professorships of the University. (2) The Scholarships and Prizes. (3) Other Gifts and Endowments. Demy 8vo. 5s.

COMPENDIUM of UNIVERSITY REGULATIONS. 6d.

CAMBRIDGE PHILOLOGICAL SOCIETY'S PUBLICATIONS.

TRANSACTIONS. Vol. I. 1872—1880. 15s. Vol. II. 1881—1882. With Index to Vols I., II. and Proceedings for 1882. 12s. Vol. III. Pt. I. 1886. 3s. 6d. Pt. II. 1889. 2s. Pt. III. 1890. 2s. 6d.

PROCEEDINGS. I—III. 2s. 6d. IV—VI. 2s. 6d. VII—IX. 2s. 6d. X—XI. 2s. 6d. XII—XV. 2s. 6d. XVI—XVIII. 2s. 6d. XIX—XXI. 2s. 6d. XXII—XXIV. 1889. With Laws and List of Members for 1890. 1s.

SPELLING REFORM AND ENGLISH LITERATURE by H. SWEET. 2d. PRONUNCIATION OF LATIN in the Augustan Period. 3d.

The Cambridge Bible for
Schools and Colleges.

GENERAL EDITOR: J. J. S. PEROWNE, D.D., BISHOP OF WORCESTER.

"It is difficult to commend too highly this excellent series."—Guardian.

"The modesty of the general title of this series has, we believe, led many to misunderstand its character and underrate its value. The books are well suited for study in the upper forms of our best schools, but not the less are they adapted to the wants of all Bible students who are not specialists. We doubt, indeed, whether any of the numerous popular commentaries recently issued in this country will be found more serviceable for general use."—Academy.

"One of the most popular and useful literary enterprises of the nineteenth century."—Baptist Magazine.

"Of great value. The whole series of comments for schools is highly esteemed by students capable of forming a judgment. The books are scholarly without being pretentious: information is so given as to be easily understood."—Sword and Trowel.

The BISHOP OF WORCESTER has undertaken the general editorial supervision of the work, assisted by a staff of eminent coadjutors. Some of the books have been already edited or undertaken by the following gentlemen:

Rev. A. Carr, M.A., late Assistant Master at Wellington College.
Rev. G. G. Findlay, B.A., Professor of Biblical Languages, Wesleyan College, Headingley.
Rev. C. D. Ginsburg, LL.D.
Rev. A. E. Humphreys, M.A., late Fellow of Trinity College, Cambridge.
Rev. A. F. Kirkpatrick, B.D., Fellow of Trinity College, Regius Professor of Hebrew.
Rev. J. J. Lias, M.A., late Professor at St David's College, Lampeter.
Rev. J. R. Lumby, D.D., Norrisian Professor of Divinity.
Rev. H. C. G. Moule, M.A., late Fellow of Trinity College, Principal of Ridley Hall, Cambridge.
The Ven. T. T. Perowne, B.D., Archdeacon of Norwich.
The Very Rev. E. H. Plumptre, D.D., late Dean of Wells.
W. Robertson Smith, M.A., Professor of Arabic and Fellow of Christ's College.

THE CAMBRIDGE BIBLE FOR SCHOOLS & COLLEGES. Cont.

Now Ready. Cloth, Extra Fcap. 8vo.

THE BOOK OF JOSHUA. By the Rev. G. F. Maclear, D.D.
With 2 Maps. 2s. 6d.

THE BOOK OF JUDGES. By the Rev. J. J. Lias, M.A.
With Map. 3s. 6d.

THE FIRST BOOK OF SAMUEL. By the Rev. Professor KirKPATRICK, B.D. With Map. 3s. 6d.

THE SECOND BOOK OF SAMUEL. By the Rev. Professor KirKPATRICK, B.D. With 2 Maps. 3s. 6d.

THE FIRST BOOK OF KINGS. By Rev. Prof. LUMBY, D.D. 3s. 6d.

THE SECOND BOOK OF KINGS. By the same Editor. 3s. 6d.

THE BOOK OF JOB. By the Rev. A. B. Davidson, D.D. 5s.

THE BOOK OF PSALMS. Book I. Psalms i—xlii. By the Rev. Prof. KirKPATRICK, B.D. 3s. 6d.


THE BOOK OF JEREMIAH. By the Rev. A. W. Streane, B.D. With Map. 4s. 6d.


THE BOOKS OF OBADIAH AND JONAH. By Archdeacon Perowne. 2s. 6d.

THE BOOK OF MICAH. By Rev. T. K. Cheyne, D.D. 1s. 6d.

THE BOOKS OF HAGGAI, ZECHARIAH AND MALACHI.
By Archdeacon Perowne. 3s. 6d.

THE BOOK OF MALACHI. By Archdeacon Perowne. 1s.

THE GOSPEL ACCORDING TO ST MATTHEW. By the Rev. G. F. Maclear, D.D. With 2 Maps. 2s. 6d.

THE GOSPEL ACCORDING TO ST MARK. By the Rev. G. F. Maclear, D.D. With 4 Maps. 2s. 6d.

THE GOSPEL ACCORDING TO ST LUKE. By Archdeacon F. W. Farrar. With 4 Maps. 4s. 6d.

THE GOSPEL ACCORDING TO ST JOHN. By the Rev. A. Plummer, M.A., D.D. With 4 Maps. 4s. 6d.

THE ACTS OF THE APOSTLES. By the Rev. Professor LUMBY, D.D. With 4 Maps. 4s. 6d.

THE EPISTLE TO THE ROMANS. By the Rev. H. C. G. Moule, M.A. 3s. 6d.

THE FIRST EPISTLE TO THE CORINTHIANS. By the Rev. J. J. Lias, M.A. With a Map and Plan. 2s.

THE SECOND EPISTLE TO THE CORINTHIANS. By the Rev. J. J. Lias, M.A. 2s.

THE EPISTLE TO THE GALATIANS. By the Rev. E. H. Perowne, D.D. 1s. 6d.

THE EPISTLE TO THE Ephesians. By the Rev. H. C. G. Moule, M.A. 2s. 6d.

THE EPISTLE TO THE PHILIPPIANS. By the Rev. H. C. G. Moule, M.A. 2s. 6d.

THE CAMBRIDGE BIBLE FOR SCHOOLS & COLLEGES. Cont.

THE EPISTLES TO THE TESSALONIANS. By the Rev. G. G. FINDLAY, B.A. 3s.
THE EPISTLE TO THE HEBREWS. By Arch. FARRAR. 3s. 6d.
THE GENERAL EPISTLE OF ST JAMES. By the Very Rev. E. H. PLUMPTRE, D.D. 1s. 6d.
THE EPISTLES OF ST PETER AND ST JUDE. By the same Editor. 2s. 6d.
THE EPISTLES OF ST JOHN. By the Rev. A. PLUMMER, M.A., D.D. 3s. 6d.
THE BOOK OF REVELATION. By Rev. W. H. SIMCOX, M.A. 3s.

Preparing.

THE BOOK OF GENESIS. By the Bishop of Worcester.
THE BOOKS OF EXODUS, NUMBERS AND DEUTERONOMY. By the Rev. C. D. GINSBURG, LL.D.
THE BOOKS OF EZRA AND NEHEMIAH. By the Rev. Prof. RYLE, M.A.
THE FIRST AND SECOND BOOKS OF CHRONICLES. By the Very Rev. Dean SPENCE, D.D.
THE BOOK OF ISAIAH. By Prof. W. ROBERTSON SMITH, M.A.
THE BOOK OF EZEKIEL. By the Rev. A. B. DAVIDSON, D.D.
THE EPISTLES TO THE COLOSSIANS AND PHILEMON. By the Rev. H. C. G. MOULE, M.A.
THE EPISTLES TO TIMOTHY AND TITUS. By the Rev. A. E. HUMPHREYS, M.A.

The Smaller Cambridge Bible for Schools.

"The notes elucidate every possible difficulty with scholarly brevity and clearness."—Saturday Review.
"We can cordially recommend this series of text-books, not only to those for whom it is primarily intended, but also to the clergy and other workers for use in Bible-classes."—Church Review.
"Accurate scholarship is obviously a characteristic of their productions, and the work of simplification and condensation appears to have been judiciously and skilfully performed."—Guardian.

Now ready. Price 1s. each.

THE BOOK OF JOSHUA. By J. S. BLACK, M.A.
THE FIRST AND SECOND BOOKS OF SAMUEL. By Rev. Prof. KIRKPATRICK, B.D.
THE FIRST AND SECOND BOOKS OF KINGS. By Rev. Prof. LUMBY, D.D.
THE GOSPEL ACCORDING TO ST MATTHEW. By Rev. A. CARR, M.A.
THE GOSPEL ACCORDING TO ST MARK. By Rev. G. F. MACLEAR, D.D.
THE GOSPEL ACCORDING TO ST LUKE. By Archdeacon FARRAR, D.D.
THE GOSPEL ACCORDING TO ST JOHN. By Rev. A. PLUMMER, D.D.
THE ACTS OF THE APOSTLES. By Rev. Prof. LUMBY, D.D.

The Cambridge Greek Testament for Schools and Colleges,

with a Revised Text, based on the most recent critical authorities, and English Notes, prepared under the direction of the General Editor, The Bishop of Worcester.

Now Ready.

THE GOSPEL ACCORDING TO ST MATTHEW. By the Rev. A. CARR, M.A. With 4 Maps. 45. 6d.

"Copious illustrations, gathered from a great variety of sources, make his notes a very valuable aid to the student. They are indeed remarkably interesting, while all explanations on meanings, applications, and the like are distinguished by their lucidity and good sense."—Pall Mall Gazette.

THE GOSPEL ACCORDING TO ST MARK. By the Rev. G. F. MACLEAR, D.D. With 3 Maps. 45. 6d.

"The Cambridge Greek Testament, of which Dr Maclear's edition of the Gospel according to St Mark is a volume, certainly supplies a want. Without pretending to compete with the leading commentaries, or to embody very much original research, it forms a most satisfactory introduction to the study of the New Testament in the original... Dr Maclear's introduction contains all that is known of St Mark's life, an account of the circumstances in which the Gospel was composed, an excellent sketch of the special characteristics of this Gospel: an analysis, and a chapter on the text of the New Testament generally... The work is completed by three good maps."—Saturday Review.

THE GOSPEL ACCORDING TO ST LUKE. By Archdeacon FARRAR. With 4 Maps. 6s.

THE GOSPEL ACCORDING TO ST JOHN. By the Rev. A. PLUMMER, M.A., D.D. With 4 Maps. 6s.

"A valuable addition has also been made to 'The Cambridge Greek Testament for Schools,' Dr Plummer's notes on 'the Gospel according to St John' are scholarly, concise, and instructive, and embody the results of much thought and wide reading."—Expositor.

THE ACTS OF THE APOSTLES. By the Rev. Prof. LUMBY, D.D., with 4 Maps. 6s.

THE FIRST EPISTLE TO THE CORINTHIANS. By the Rev. J. J. LIAS, M.A. 3s.

THE SECOND EPISTLE TO THE CORINTHIANS. By the Rev. J. J. LIAS, M.A. (In the Press.

THE EPISTLE TO THE HEBREWS. By Arch. FARRAR, D.D. 3s. 6d.


THE PITT PRESS SERIES.

[Copies of the Pitt Press Series may generally be obtained bound in two parts for Class use, the text and notes in separate volumes.]

I. GREEK.

ARISTOPHANES—AVES—PLUTUS—RANAE. With English Notes and Introduction by W. C. GREEN, M.A., late Assistant Master at Rugby School. 3s. 6d. each.

EURIPIDES. HERACLEIDÆ. With Introduction and Explanatory Notes by E. A. BECK, M.A., Fellow of Trinity Hall. 3s. 6d.


EURIPIDES. HIPPOLYTUS. By W. S. HADLEY, M.A., Fellow of Pembroke College. 2s.

EURIPIDES. IPHIGENEIA IN AULIS. By C. E. S. HEADLAM, M.A., Fellow of Trinity Hall. 2s. 6d.

HERODOTUS, BOOK V. Edited with Notes, Introduction and Maps by E. S. SHUCKBURGH, M.A., late Fellow of Emmanuel College. 3s.

HERODOTUS, BOOK VI. By the same Editor. 4s.

HERODOTUS, BOOKS VIII. and IX. By the same Editor. Nearly ready.

HERODOTUS, BOOK VIII., CHAPS. 1—90. BOOK IX., CHAPS. 1—89. By the same Editor. 3s. 6d. each.

"We could not wish for a better introduction to Herodotus."—Journal of Education.

HOMER. ODYSSEY, BOOKS IX., X. With Introduction, Notes and Appendices. By G. M. EDWARDS, M.A., Fellow and Classical Lecturer of Sidney Sussex College. 2s. 6d. each.

"Students of Homer will be delighted with Mr Edwards's book, for he never leaves any difficulty unexplained."—Saturday Review.

HOMER. ODYSSEY, BOOK XXI. By the same Editor. 2s.

HOMER. ILIAD, BOOK XXII. By the same Editor. 2s.

—— BOOK XXIII. By the same Editor. 2s.

LUCIANI SOMNII CHARON PISCATOR ET DE LUCTU, with English Notes by W. E. HEITLAND, M.A., Fellow of St John's College, Cambridge. New Edition, with Appendix. 3s. 6d.

LUCIAN. MENIPPUS AND TIMON. With Notes and Introduction by E. C. MACKIE, M.A. Nearly ready.

PLATONIS APOLOGIA SOCRATIS. With Introduction, Notes and Appendices by J. ADAM, M.A., Fellow and Classical Lecturer of Emmanuel College. 3s. 6d.

"A worthy representative of English Scholarship."—Classical Review.

—— CRITO. With Introduction, Notes and Appendix.

By the same Editor. 2s. 6d.

"Mr Adam, already known as the author of a careful and scholarly edition of the Apology of Plato, will, we think, add to his reputation by his work upon the Crito."—Academy.

"A scholarly edition of a dialogue which has never been really well edited in English."—Guardian.

—— EUTHYPHRO. By the same Editor. 2s. 6d.


"This edition is as careful and thorough as Dr Holden’s work always is."—Spectator.


SOPHOCLES. OEDIPUS TYRANNUS. School Edition, with Introduction and Commentary, by R. C. JEBB, Litt. D., LL.D., Regius Professor of Greek in the University of Cambridge. 4s. 6d.

THUCYDIDES. BOOK VII. With Notes and Introduction.

By Rev. H. A. HOLDEN, M.A., LL.D. 5s.

XENOPHON. AGESILAUS. The Text revised with Critical and Explanatory Notes, Introduction, Analysis, and Indices. By H. HAILSTONE, M.A., late Scholar of Peterhouse. 2s. 6d.

XENOPHON. ANABASIS, BOOKS I. III. IV. and V. With a Map and English Notes by ALFRED PRETOR, M.A., Fellow of St Catharine’s College, Cambridge. 2s. each.

"Mr Pretor’s ‘Anabasis of Xenophon, Book IV.’ displays a union of accurate Cambridge scholarship, with experience of what is required by learners gained in examining middle-class schools. The text is large and clearly printed, and the notes explain all difficulties... Mr Pretor’s notes seem to be all that could be wished as regards grammar, geography, and other matters."—The Academy.

—— BOOKS II. VI. and VII. By the same. 2s. 6d. each.

"Had we to introduce a young Greek scholar to Xenophon, we should esteem ourselves fortunate in having Pretor’s text-book as our chart and guide."—Contemporary Review.

XENOPHON. ANABASIS. By A. PRETOR, M.A., Text and Notes, complete in two Volumes. 7s. 6d.


"The work is worthy of the editor’s well-earned reputation for scholarship and industry."—Athenaeum.

—— BOOKS III. IV. V. By the same Editor. 5s.

"Dr Holden’s Commentary is equally good in history and in scholarship."—Saturday Review.

—— BOOKS VI. VII. VIII. By the same Editor. 5s.

II. LATIN.

BEDA'S ECCLESIASTICAL HISTORY, BOOKS III., IV., the Text from the very ancient MS. in the Cambridge University Library, collated with six other MSS. Edited, with a life from the German of EBERT, and with Notes, &c. by J. E. B. MAYOR, M.A., Professor of Latin, and J. R. LUMB, D.D., Norrisian Professor of Divinity. Revised edition. 7s. 6d.

Books I. and II. In the Press.

"In Bede's works Englishmen can go back to origines of their history, unequalled for form and matter by any modern European nation. Prof. Mayor has done good service in rendering a part of Bede's greatest work accessible to those who can read Latin with ease. He has adorned this edition of the third and fourth books of the 'Ecclesiastical History' with that amazing erudition for which he is unrivalled among Englishmen and rarely equalled by Germans. And however interesting and valuable the text may be, we can certainly apply to his notes the expression, <i>La saute veut mieux que le poisson</i>. They are literally crammed with interesting information about early English life. For though ecclesiastical in name, Bede's history treats of all parts of the national life, since the Church had points of contact with all."—<i>Examiner</i>.

CAESAR. DE BELLO GALLICO COMMENT. I. With Maps and English Notes by A. G. PESKETT, M.A., Fellow of Magdalene College, Cambridge. 1s. 6d.

CAESAR. DE BELLO GALLICO COMMENT. II. III. By the same Editor. 2s.

CAESAR. DE BELLO GALLICO COMMENT. I. II. III. by the same Editor. 3s.

CAESAR. DE BELLO GALLICO COMMENT. IV. AND V. by the same Editor. 1s. 6d.

CAESAR. DE BELLO GALLICO COMMENT. VII. by the same Editor. 2s.

CAESAR. DE BELLO GALLICO COMMENT. VI. AND COMMENT. VIII. by the same Editor. 1s. 6d. each.

CAESAR. DE BELLO CIVILI COMMENT. I. by the same Editor. With Maps. 3s.

CICERO. ACTIO PRIMA IN C. VERREM. With Introduction and Notes. By H. COWIE, M.A., Fellow of St John's College, Cambridge. 1s. 6d.

CICERO. DE AMICITIA. Edited by J. S. REID, Litt.D., Fellow and Tutor of Gonville and Caius College. New Edition. 3s. 6d.

"Mr Reid has decidedly attained his aim, namely, 'a thorough examination of the Latinity of the dialogue.' . . . The revision of the text is most valuable, and comprehends sundry acute corrections. . . . This volume, like Mr Reid's other editions, is a solid gain to the scholarship of the country."—<i>Athenaeum</i>.

"A more distinct gain to scholarship is Mr Reid's able and thorough edition of the De Amicitia of Cicero, a work of which, whether we regard the exhaustive introduction or the instructive and most suggestive commentary, it would be difficult to speak too highly. . . . When we come to the commentary, we are only amazed by its fulness in proportion to its bulk. Nothing is overlooked which can tend to enlarge the learner's general knowledge of Cicenian Latin or to elucidate the text."—<i>Saturday Review</i>.

CICERO. DE SENECTUTE. Edited by J. S. REID, Litt.D. Revised Edition. 3s. 6d.

"The notes are excellent and scholarly, adapted for the upper forms of public schools, and likely to be useful even to more advanced students."—<i>Guardian</i>.

CICERO. DIVINATIO IN Q. CAECILIUM ET ACTIO PRIMA IN C. VERREM. With Introduction and Notes by W. E. HEITLAND, M.A., and HERBERT COWIE, M.A., Fellows of St John's College, Cambridge. 3s.

CICERO. PHILIPPICA SECUNDA. With Introduction and Notes by A. G. PESKETT, M.A., Fellow of Magdalene College. 3s. 6d.


"It is an admirable specimen of careful editing. An Introduction tells us everything we could wish to know about Archias, about Cicero's connexion with him, about the merits of the trial, and the genuineness of the speech. The text is well and carefully printed. The notes are clear and scholar-like. . . . No boy can master this little volume without feeling that he has advanced a long step in scholarship."—The Academy.

CICERO. PRO BALBO. Edited by J. S. REID, Litt.D. 1s. 6d.

"We are bound to recognize the pains devoted in the annotation of these two orations to the minute and thorough study of their Latinity, both in the ordinary notes and in the textual appendices."—Saturday Review.

CICERO. PRO MILONE, with a Translation of Asconius' Introduction, Marginal Analysis and English Notes. Edited by the Rev. JOHN SMYTH PURTON, B.D., late President and Tutor of St Catharine's College. 3s. 6d.

"The editorial work is excellently done."—The Academy.


"Those students are to be deemed fortunate who have to read Cicero's lively and brilliant oration for L. Murena with Mr Heitland's handy edition, which may be pronounced 'four-square' in point of equipment, and which has, not without good reason, attained the honours of a second edition."—Saturday Review.

CICERO. PRO PLANCIO. Edited by H. A. HOLDEN, LL.D., Examiner in Greek to the University of London. Second Edition. 4s. 6d.

CICERO. PRO SULLA. Edited by J. S. REID, Litt.D. 3s. 6d.

"Mr Reid is so well known to scholars as a commentator on Cicero that a new work from him scarcely needs any commendation of ours. His edition of the speech Pro Sulla is fully equal in merit to the volumes which he has already published . . . It would be difficult to speak too highly of the notes. There could be no better way of gaining an insight into the characteristics of Cicero's style and the Latinity of his period than by making a careful study of this speech with the aid of Mr Reid's commentary . . . Mr Reid's intimate knowledge of the minutest details of scholarship enables him to detect and explain the slightest points of distinction between the usages of different authors and different periods . . . The notes are followed by a valuable appendix on the text, and another on points of orthography; an excellent index brings the work to a close."—Saturday Review.

CICERO. SOMNIUM SCIPIONIS. With Introduction and Notes. By W. D. PEARMAN, M.A., Head Master of Potsdam School, Jamaica. 2s.

HORACE. EPISTLES, BOOK I. With Notes and Introduction by E. S. SHUCKBURGH, M.A. 2s. 6d.

LIVY. BOOK IV. With Notes and Introduction, by Rev. H. M. STEPHENSON, M.A. 2s. 6d.

LIVY. BOOK V. With Notes and Introduction by L. Whibley, M.A., Fellow of Pembroke College. 2s. 6d.

LIVY. BOOK XXI. With Notes, Introduction and Maps. By M. S. Dimsdale, M.A., Fellow of King’s College. 2s. 6d.

LIVY. BOOK XXII. By the same Editor. 2s. 6d.

LIVY. BOOK XXVII. By Rev. H. M. Stephenson, M.A. 2s. 6d.

LUCAN. PHARSAALIA LIBER PRIMUS. Edited with English Introduction and Notes by W. E. Heitland, M.A. and C. E. Haskins, M.A., Fellows and Lecturers of St John’s College, Cambridge. 1s. 6d.

“A careful and scholarlike production.”—Times.

“In nice parallels of Lucan from Latin poets and from Shakspeare, Mr Haskins and Mr Heitland deserve praise.”—Saturday Review.

LUCRETIUS. BOOK V. With Notes and Introduction by J. D. Duff, M.A., Fellow of Trinity College. 2s.

OVID. FASTI. LIBER VI. With a Plan of Rome and Notes by A. Sidgwick, M.A., Tutor of Corpus Christi College, Oxford. 1s. 6d.

“Mr Sidgwick’s editing of the Sixth Book of Ovid’s Fasti furnishes a careful and serviceable volume for average students. It eschews ‘construes’ which supersede the use of the dictionary, but gives full explanation of grammatical usages and historical and mythical allusions, besides illustrating peculiarities of style, true and false derivations, and the more remarkable variations of the text.”—Saturday Review.

QUINTUS CURTIUS. A Portion of the History. (ALEXANDER IN INDIA.) By W. E. Heitland, M.A., Fellow and Lecturer of St John’s College, Cambridge, and T. E. Raven, B.A., Assistant Master in Sherborne School. 3s. 6d.

“Equally commendable as a genuine addition to the existing stock of school-books is Alexander in India, a compilation from the eighth and ninth books of Q. Curtius, edited for the Pitt Press by Messrs Heitland and Raven. . . . The work of Curtius has merits of its own, which, in former generations, made it a favourite with English scholars, and which still make it a popular text-book in Continental schools. . . . The reputation of Mr Heitland is a sufficient guarantee for the scholarship of the notes, which are ample without being excessive, and the book is well furnished with all that is needful in the nature of maps, indices, and appendices.”—Academy.

VERGIL. AENEID. LIBRI I., II., III., IV., V., VI., VII. VIII., IX., X., XI., XII. Edited with Notes by A. Sidgwick, M.A., Tutor of Corpus Christi College. Oxford. 1s. 6d. each.

“Mr Sidgwick’s Vergil is . . . we believe, the best school edition of the poet.”—Guardian.

“Mr Arthur Sidgwick’s ‘Vergil, Aeneid, Book XII.’ is worthy of his reputation, and is distinguished by the same acuteness and accuracy of knowledge, appreciation of a boy’s difficulties and ingenuity and resource in meeting them, which we have on other occasions had reason to praise in these pages.”—The Academy.

“As masterly in its clearly divided preface and appendices as in the sound and independent character of its annotations . . . There is a great deal more in the notes than mere compilation and suggestion. . . No difficulty is left unnoticed or unhandled.”—Saturday Review.

VERGIL. BUCOLICS. With Introduction and Notes, by the same Editor. 1s. 6d.

VERGIL. GEORGICS. LIBRI I. II. By the same Editor. 2s. LIBRI III. IV. 2s.

"This volume, which completes the Pitt Press edition of Virgil’s Georgics, is distinguished by the same admirable judgment and first-rate scholarship as are conspicuous in the former volume and in the ‘Aeneid’ by the same talented editor.”—Atheneum.

VERGIL. The Complete Works, edited with Notes, by A. Siddwick, M.A., Two vols. Vol. I. containing the Text and Introduction. 3s. 6d. Vol. II. The Notes. 4s. 6d.

"The book should be in the hands of every student of Virgil. It contains in a convenient and copious form almost all that has been said on the subject that is worth saying, and omits what should be omitted: it is a sensible selection from the superfluous mass of commentation under which the poet has long been buried. It is impossible to speak too highly of it in this respect. Introduction, notes, and index are masterpieces of usefulness and brevity.”—Oxford Magazine.

III. FRENCH.

CORNEILLE. LA SUITE DU MENTEUR. A Comedy in Five Acts. Edited with Fontenelle’s Memoir of the Author, Voltaire’s Critical Remarks, and Notes Philological and Historical. By the late Gustave Masson. 2s.


D’HARLEVILLE. LE VIEUX CÉLIBATAIRE. A Comedy. With a Biographical Memoir, and Grammatical, Literary and Historical Notes. By Gustave Masson. 2s.

DE LAMARTINE. JEANNE D’ARC. With 2 Maps and Notes Historical and Philological by Rev. A. C. Clapin, M.A., St John’s College, Cambridge. Revised Edition by A. R. Ropes, M.A., late Fellow of King’s College. 1s. 6d.


ERCKMANN-CHATRIAN. LA GUERRE. With Map, Introduction and Commentary by the Rev. A. C. Clapin, M.A. 3s.


"Prussia under Frederick the Great, and France under the Directory, bring us face to face respectively with periods of history which it is right should be known thoroughly, and which are well treated in the Pitt Press volumes. The latter in particular, an extract from the world-known work of Madame de Staël on the French Revolution, is beyond all praise for the excellence both of its style and of its matter.”—Times.


LEMERCIER. FRÉDÉGONDE ET BRUNEHAUT. A
Tragedy in Five Acts. Edited with Notes, Genealogical and Chronological
Tables, a Critical Introduction and a Biographical Notice. By GUSTAVE
MASSON. 2s.

MOLIÈRE. LE BOURGEOIS GENTILHOMME, Comé-
die-Ballet en Cinq Actes. (1670.) With a life of Molière and Grammatical
and Philological Notes. By Rev. A. C. CLAPIN. Revised Edition. 1s. 6d.

MOLIÈRE. L'ÉCOLE DES FEMMES. Edited with In-
troduction and Notes by GEORGE SAINTSBURY, M.A. 2s. 6d.
“Mr Saintsbury’s clear and scholarly notes are rich in illustration of the valuable kind that
vivifies textual comment and criticism.”—Saturday Review.

MOLIÈRE. LES PRÉCIEUSES RIDICULES. With
Introduction and Notes by E. G. W. BRAUNHOLTZ, M.A., Ph.D. University
Lecturer in French. 2s.

— — — ABRIDGED EDITION. 1s.

PIRON. LA METROMANIE, A Comedy, with a Bio-
graphical Memoir, and Grammatical, Literary and Historical Notes. By
G. MASSON. 2s.

RACINE. LES PLAIDEURS. With Introduction and
Notes by E. G. W. BRAUNHOLTZ, M.A., Ph.D. 2s.

— — — ABRIDGED EDITION. 1s.

SAINTE-BEUVE. M. DARU (Causeries du Lundi, Vol. IX.).
With Biographical Sketch of the Author, and Notes Philological and His-
torical. By GUSTAVE MASSON. 2s.

SAINTINE. LA PICCIOLA. The Text, with Introduct-
ion, Notes and Map, by Rev. A. C. CLAPIN. 2s.

SCRIBE AND LEGOUVÉ. BATAILLE DE DAMES.
Edited by Rev. H. A. BULL, M.A. 2s.

SCRIBE. LE VERRE D’EAU. With a Biographical
Memoir, and Grammatical, Literary and Historical Notes. By C. COLBECK,
M.A. 2s.

“'It may be national prejudice, but we consider this edition far superior to any of the series
which hitherto have been edited exclusively by foreigners. Mr Colbeck seems better to under-
stand the wants and difficulties of an English boy. The etymological notes especially are admi-
rable. . . . The historical notes and introduction are a piece of thorough honest work.”—Journal
of Education.

SÉDAINE. LE PHILOSOPHE SANS LE SAVOIR.
Edited with Notes by Rev. H. A. BULL, M.A., late Master at Wellington
College. 2s.

THIERRY. LETTRES SUR L’HISTOIRE DE FRANCE
(XIII.—XXIV.). By GUSTAVE MASSON, B.A. and G. W. PROTHERO, M.A.
With Map. 2s. 6d.

THIERRY. RÉCITS DES TEMPS MÉROVINGIENS
I—III. Edited by GUSTAVE MASSON, B.A. Univ. Gallic., and A. R. ROPES,
M.A. With Map. 3s.
VILLEMAYN. LASCARIS, OU LES GRECS DU XV E.
SIÈCLE, Nouvelle Historique, with a Biographical Sketch of the Author, a Selection of Poems on Greece, and Notes Historical and Philological. By GUSTAVE MASSON, B.A. 2s.

VOLTAIRE. HISTOIRE DU SIÈCLE DE LOUIS XIV.
Part I. Chaps. I.—XIII. Edited with Notes Philological and Historical, Biographical and Geographical Indices, etc. by G. MASSON, B.A. Univ. Gallic., and G. W. PROTHERO, M.A., Fellow of King's College, Cambridge. 2s. 6d.
— Part II. Chaps. XIV.—XXIV. With Three Maps of the Period. By the same Editors. 2s. 6d.
— Part III. Chap. XXV. to the end. By the same Editors. 2s. 6d.

XAVIER DE MAISTRE. LA JEUNE SIBÉRIENNE.
LE LÉPREUX DE LA CÔTÉ D'AOSTE. With Biographical Notice, Critical Appreciations, and Notes. By G. MASSON, B.A. 1s. 6d.

IV. GERMAN.

BALLADS ON GERMAN HISTORY. Arranged and Annotated by W. WAGNER, Ph.D., late Professor at the Johanneum, Hamburg. 2s.

"It carries the reader rapidly through some of the most important incidents connected with the German race and name, from the invasion of Italy by the Visigoths under their King Alaric, down to the Franco-German War and the installation of the present Emperor. The notes supply very well the connecting links between the successive periods, and exhibit in its various phases of growth and progress, or the reverse, the vast unwieldy mass which constitutes modern Germany."

—Times.

BENEDIX. DOCTOR WESPE. Lustspiel in fünf Aufzügen. Edited with Notes by KARL HERMANN BREUL, M.A., Ph.D. 3s.

FREYTAG. DER STAAT FRIEDRICHDS DES GROSSEN. With Notes. By WILHELM WAGNER, Ph.D. 2s.

GERMAN DACTYLCIC POETRY. Arranged and Annotated by the same Editor. 3s.


GOETHE'S HERMANN AND DOROTHEA. With an Introduction and Notes. By the same Editor. New Edition. Revised by J. W. CARTMELL, M.A. 3s. 6d.

"The notes are among the best that we know, with the reservation that they are often too abundant."—Academy.

GUTZKOW. ZOPF UND SCHWERT. Lustspiel in fünf Aufzügen von. With a Biographical and Historical Introduction, English Notes, and an Index. By H. J. WOLSTENHOLME, B.A. (Lond.). 3s. 6d.

"We are glad to be able to notice a careful edition of K. Gutzkow's amusing comedy 'Zopf and Schwert' by Mr H. J. Wolstenholme. . . . These notes are abundant and contain references to standard grammatical works."—Academy.

HAUFF. DAS BILD DES KAISERS. Edited by KARL HERMANN BREUL, M.A., Ph.D. 3s.

HAUFF. DAS WIRTHSHAUS IM SPESSART. Edited by A. SCHLOTTMANN, Ph.D., late Assistant Master at Uppingham School. 3s. 6d.

HAUFF. DIE KARAVANE. Edited with Notes by A. SCHLOTTMANN, Ph.D. 3s. 6d.

IMMERMANN. DER OBERHOF. A Tale of Westphalian Life. With a Life of Immermann and English Notes, by WILHELM WAGNER, Ph.D., late Professor at the Johanneum, Hamburg. 3s.

KOHLRAUSCH. Das Jahr 1813 (THE YEAR 1813). With English Notes. By W. WAGNER. 2s.

LESSING AND GELLERT. SELECTED FABLES. Edited with Notes by KARL HERMANN BREUL, M.A., Ph.D., Lecturer in German at the University of Cambridge. 3s.

MENDELS SOHN'S LETTERS. Selections from. Edited by JAMES SIME, M.A. 3s.


"Certainly no more interesting book could be made the subject of examinations. The story of the First Crusade has an undying interest. The notes are, on the whole, good."—Educational Times.

RIEHL. CULTUREGeschichtliche NOVELLEN. With Grammatical, Philological, and Historical Notes, and a Complete Index, by H. J. WOLSTENHOLME, B.A. (Lond.). 3s. 6d.

SCHILLER. WILHELM TELL. Edited with Introduction and Notes by KARL HERMANN BREUL, M.A., Ph.D., University Lecturer in German. 2s. 6d.

—— ——— ABRIDGED EDITION. 1s. 6d.

UHLAND. ERNST, HERZOG VON SCHWABEN. With Introduction and Notes. By H. J. WOLSTENHOLME, B.A. (Lond.), Lecturer in German at Newnham College, Cambridge. 3s. 6d.

V. ENGLISH.

ANCIENT PHILOSOPHY. A SKETCH OF, FROM THALES TO CICERO, by JOSEPH B. MAYOR, M.A. 3s. 6d.

"Professor Mayor contributes to the Pitt Press Series A Sketch of Ancient Philosophy in which he has endeavoured to give a general view of the philosophical systems illustrated by the genius of the masters of metaphysical and ethical science from Thales to Cicero. In the course of his sketch he takes occasion to give concise analyses of Plato's Republic, and of the Ethics and Politics of Aristotle: and these abstracts will be to some readers not the least useful portions of the book."—The Guardian.

AN APOLOGIE FOR POETRIE by Sir PHILIP SIDNEY. Edited, with Illustrations and a Glossarial Index, by E. S. SHUCKBURGH, M.A. The text is a revision of that of the first edition of 1595. 3s.

ARISTOTLE. OUTLINES OF THE PHILOSOPHY OF. Compiled by EDWIN WALLACE, M.A., LL.D. (St Andrews), late Fellow of Worcester College, Oxford. Third Edition Enlarged. 4s. 6d.

"A judicious selection of characteristic passages, arranged in paragraphs, each of which is preceded by a masterly and perspicuous English analysis."—Statesman.

"Gives in a comparatively small compass a very good sketch of Aristotle's teaching."—Sat. Review.


COWLEY’S ESSAYS. With Introduction and Notes. By the Rev. J. Rawson Lummy, D.D., Norrisian Professor of Divinity; Fellow of St Catharine’s College. 4s.

MILTON’S ARCADES AND COMUS. Edited, with Introduction, Notes and Indexes, by A. W. Verity, M.A., sometime Scholar of Trinity College. 3s.

“Eine ungemein fleissige Arbeit...Die Einleitung enthält...einen gründlichen Aufsatz über die Englische Masenkundung. Der eigentliche Werth des Buches ist jedoch in den überreichlichen Anmerkungen zu suchen, welche einerseits den Bedürfnissen des lernbegierigen Schülers genügen sollen, andererseits aber auch den Fachgelehrten manche neue Aufklärung bringen.”—Beilage zur Allgemeinen Zeitung.

Will secure an audience much larger than that for which it has, no doubt, been originally intended. It contains not only the text of “Arcades” and “Comus,” and very full notes upon them, but a Life of Milton, and a very elaborate and interesting historical essay on “The English Masque.”—Spectator.

MILTON’S ODE ON THE NATIVITY, L’ALLEGRO, IL PENESORO, AND LYCIDAS. By the same Editor. [In the Press.

MORE’S HISTORY OF KING RICHARD III. Edited with Notes, Glossary and Index of Names. By J. Rawson Lummy, D.D. to which is added the conclusion of the History of King Richard III, as given in the continuation of Hardyng’s Chronicle, London, 1543. 3s. 6d.

MORE’S UTOPIA. With Notes by the Rev. J. Rawson Lummy, D.D. 3s. 6d.

“It was originally written in Latin and does not find a place on ordinary bookshelves. A very great boon has therefore been conferred on the general English reader by the managers of the Pitt Press Series, in the issue of a convenient little volume of More’s Utopia not in the original Latin, but in the quaint English Translation thereof made by Raphael Robynson, which adds a linguistic interest to the intrinsic merit of the work. ... All this has been edited in a most complete and scholarly fashion by Dr J. R. Lummy, the Norrisian Professor of Divinity, whose name alone is a sufficient warrant for its accuracy. It is a real addition to the modern stock of classical English literature.”—Guardian.

THE TWO NOBLE KINSMEN, edited with Introduction and Notes by the Rev. Professor Skeat, Litt.D., formerly Fellow of Christ’s College, Cambridge. 3s. 6d.

“This edition of a play that is well worth study, for more reasons than one, by so careful a scholar as Mr Skeat, deserves a hearty welcome.”—Athenaeum.

“Mr Skeat is a conscientious editor, and has left no difficulty unexplained.”—Times.

VI. EDUCATIONAL SCIENCE.

COMENIUS. JOHN AMOS, Bishop of the Moravians. His Life and Educational Works, by S. S. Laurie, M.A., F.R.S.E., Professor of the Institutes and History of Education in the University of Edinburgh. New Edition, revised. 3s. 6d.


LOCKE ON EDUCATION. With Introduction and Notes by the late Rev. R. H. Quick, M.A. 3s. 6d.

“The work before us leaves nothing to be desired. It is of convenient form and reasonable price, accurately printed, and accompanied by notes which are admirable. There is no teacher too young to find this book interesting; there is no teacher too old to find it profitable.”—The School Bulletin, New York.

MILTON'S TRACTATE ON EDUCATION. A facsimile reprint from the Edition of 1673. Edited, with Introduction and Notes, by OSCAR BROWNING, M.A. 2s.

"A separate reprint of Milton's famous letter to Master Samuel Hartlib was a desideratum, and we are grateful to Mr. Browning for his elegant and scholarly edition, to which is prefixed the careful résumé of the work given in his 'History of Educational Theories.'"—Journal of Education.

MODERN LANGUAGES. LECTURES ON THE TEACHING OF, delivered in the University of Cambridge in the Lent Term, 1887. By C. COLBECK, M.A., Assistant Master of Harrow School. 2s.

ON STIMULUS. A Lecture delivered for the Teachers' Training Syndicate at Cambridge, May 1882, by A SIDGWICK, M.A. 1s.

TEACHER. GENERAL AIMS OF THE, AND FORM MANAGEMENT. Two Lectures delivered in the University of Cambridge in the Lent Term, 1883, by Archdeacon FARRAR, D.D., and R. B. POOLE, B.D. Head Master of Bedford Modern School. 1s. 6d.

TEACHING. THEORY AND PRACTICE OF. By the Rev. EDWARD THRING, M.A., late Head Master of Uppingham School and Fellow of King's College, Cambridge. New Edition. 4s. 6d.

"Any attempt to summarize the contents of the volume would fail to give our readers a taste of the pleasure that its perusal has given us."—Journal of Education.

BRITISH INDIA, A SHORT HISTORY OF. By Rev. E. S. CARLOS, M.A., late Head Master of Exeter Grammar School. 1s.


AN ATLAS OF COMMERCIAL GEOGRAPHY. Intended as a Companion to the above. By J. G. BARTHOLOMEW, F.R.G.S. With an introduction by Dr H. R. MILL. 3s.

VI. MATHEMATICS.

EUCLID'S ELEMENTS OF GEOMETRY. BOOKS I. & II. By H. M. TAYLOR, M.A., Fellow and formerly Tutor of Trinity College, Cambridge. 1s. 6d.

— — BOOKS III. and IV. By the same Editor. 1s. 6d.

— — BOOKS I.—IV. in one volume. 3s.

ELEMENTARY ALGEBRA (with Answers to the Examples). By W. W. ROUSE BALL, M.A., Fellow and Mathematical Lecturer of Trinity College, Cambridge. 4s. 6d.

ELEMENTS OF STATICS AND DYNAMICS. By S. L. LONEY, M.A., Fellow of Sidney Sussex College, Cambridge. 7s. 6d.

PART I. ELEMENTS OF STATICS. 4s. 6d.

PART II. ELEMENTS OF DYNAMICS. 3s. 6d.

[Other Volumes are in preparation.]

CAMBRIDGE UNIVERSITY REPORTER.

Published by Authority.

Containing all the Official Notices of the University, Reports of Discussions in the Schools, and Proceedings of the Cambridge Philosophical, Antiquarian and Philological Societies. 3d. weekly.

CAMBRIDGE UNIVERSITY EXAMINATION PAPERS.

These Papers are published in occasional numbers every Term, and in volumes for the Academical year.

Vol. XVII. Parts 66 to 86. Papers for the Year 1887-88, 15s. cloth.
Vol. XVIII. " 87 to 107. " " 1888-89, 15s. cloth.
Vol. XIX. " 108 to 129. " " 1889-90, 15s. cloth.

COLLEGE EXAMINATION PAPERS.

Examination Papers for Entrance and Minor Scholarships and Exhibitions in the Colleges of the University of Cambridge.


LOCAL EXAMINATIONS.

Examination Papers, for various years, with the Regulations for the Examination. Demy 8vo. 2s. each, or by Post 2s. 2d.

Class Lists, for various years, Boys 1s., Girls 6d.

Annual Reports of the Syndicate, with Supplementary Tables showing the success and failure of the Candidates. 2s. each, by Post 2s. 3d.

HIGHER LOCAL EXAMINATIONS.

Examination Papers for various years, to which are added the Regulations for the Examination. Demy 8vo. 2s. each, by Post 2s. 2d.

Class Lists, for various years. 1s. each, by Post 1s. 2d.

Reports of the Syndicate. Demy 8vo. 1s., by Post 1s. 2d.

LOCAL LECTURES SYNDICATE.

Calendar for the years 1875-80. Fcap. 8vo. cloth. 2s.; for 1880-81. 1s.

TEACHERS' TRAINING SYNDICATE.

Examination Papers for various years, to which are added the Regulations for the Examination. Demy 8vo. 6d., by Post 7d.

Oxford and Cambridge Schools Examinations.

Papers set in the Examination for Certificates, July, 1888. 2s. 6d.

List of Candidates who obtained Certificates at the Examination held in 1890; and Supplementary Tables. 9d.

Regulations of the Board for 1891. 9d.

Regulations for the Commercial Certificate, 1891. 3d.

Report of the Board for the year ending Oct. 31, 1890. 1s.